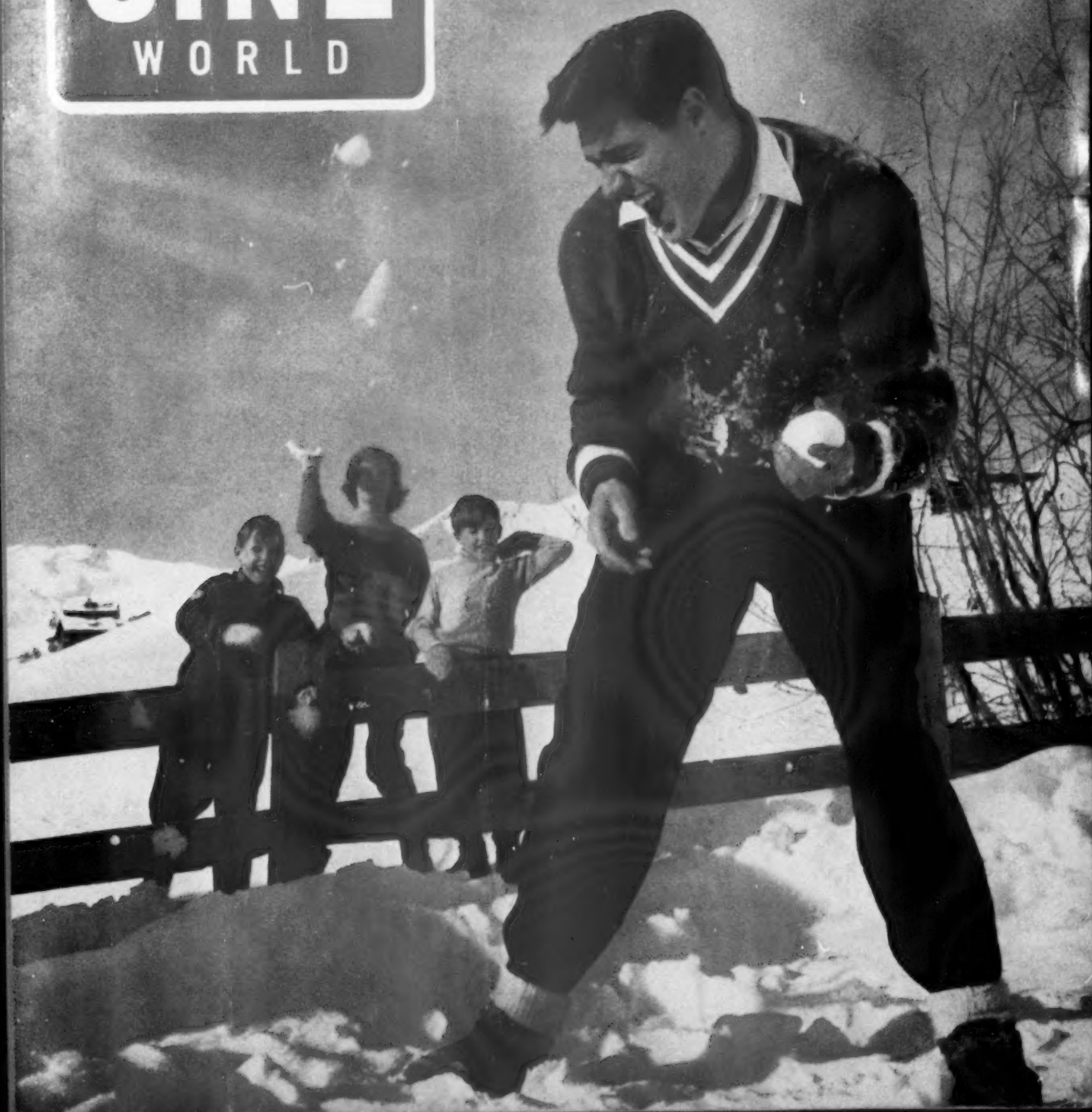


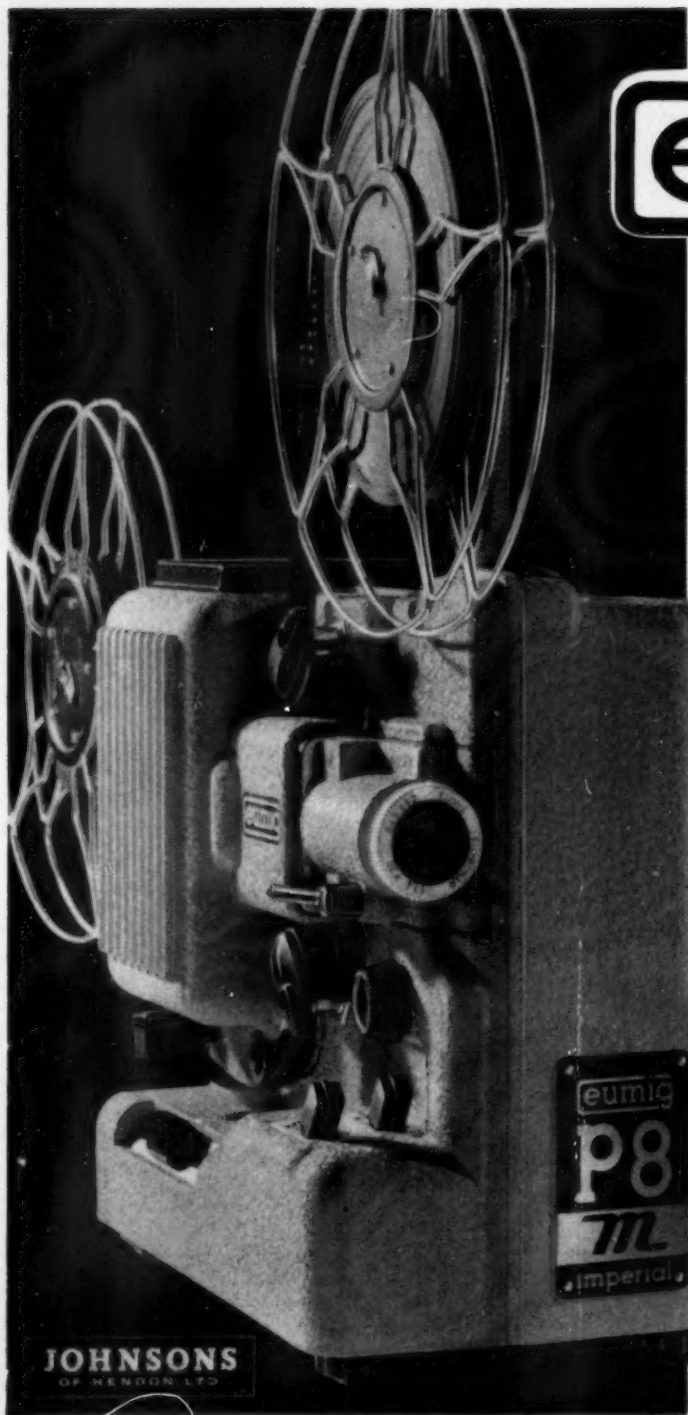
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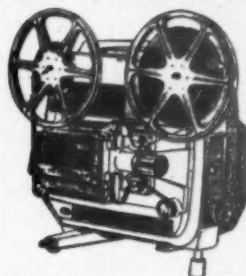
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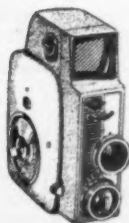
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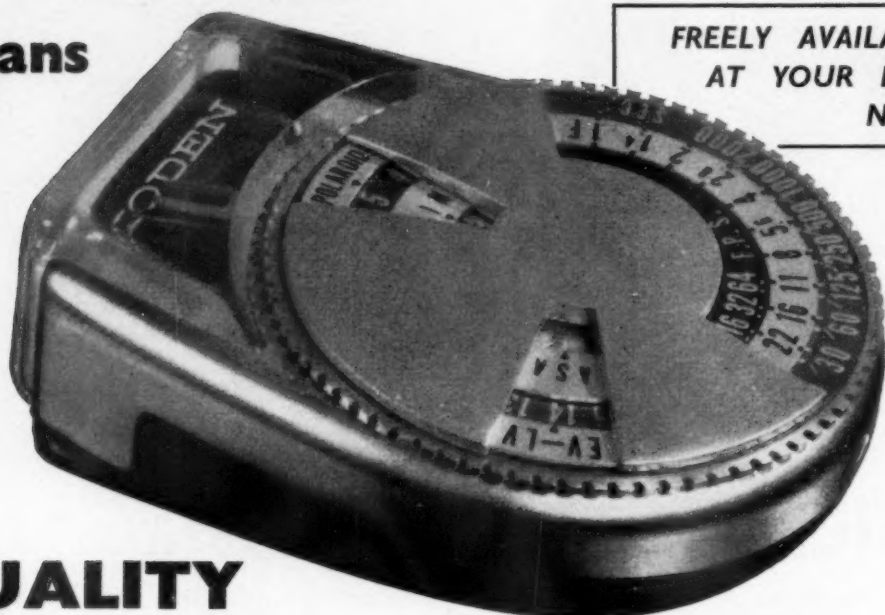
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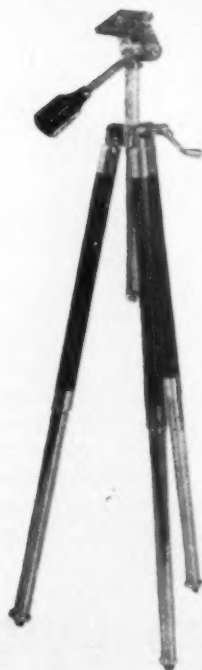
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8mm. BOLEX B8SL CAMERA

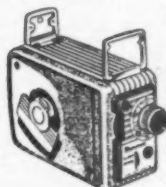
Almost identical to the C8SL model but incorporating a twin lens turret to accommodate two lenses. Also includes the Bolex 'behind the lens' photo-cell meter. Fitted with 12½mm. f/1.9 Var fixed focus lens and 36mm. f/2.8 Var telephoto lens. £60 18 2 5-5mm. f/1.9 wide angle lens ... £26 14 9 Pistol Grip ... £6 13 9 36mm. f/1.8 Switar Telephoto £44 3 6 Combination case to take camera with pistol grip in position ... £5 0 0



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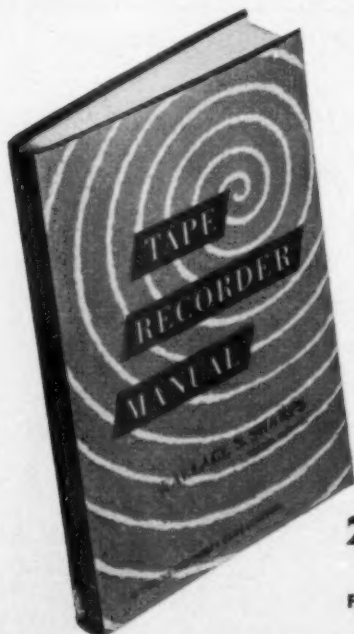
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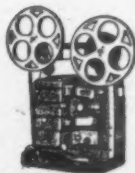
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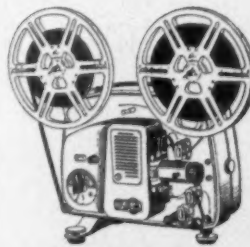
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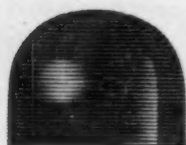
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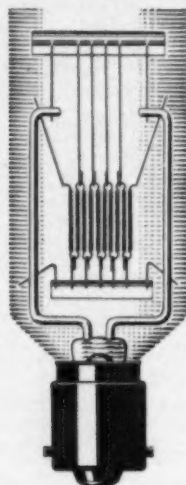
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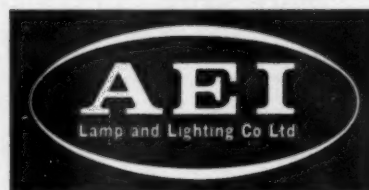


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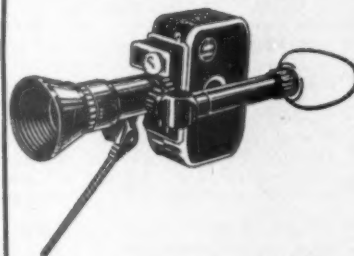
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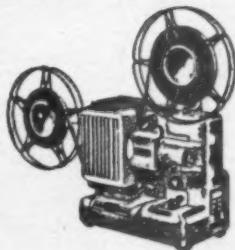


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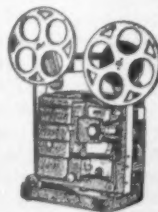


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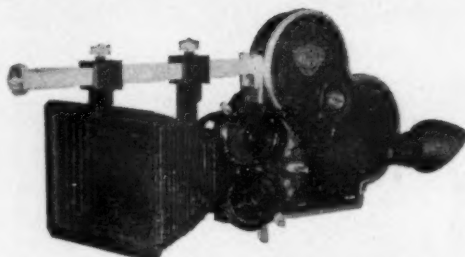
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9 March 1961

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Film Holidays in Warsaw and Cannes

And presentations of Continental films in London, Edinburgh and Glasgow

THE POLES are no longer apart—haven't been, in fact, for the past two or three years. This year they are to act as hosts to the Union International du Cinema d'Amateur (UNICA). Amateurs from member countries of this international organisation are invited to visit Warsaw in August for the annual conference and competition.

As many readers will be aware, Great Britain withdrew from UNICA in the belief that in the exercise of some of its functions the organisation was becoming increasingly unconstitutional, to the grave prejudice of its authority and standing. Clearly such a step was not taken without the most careful and anxious deliberation. Somebody, the British Amateur Cinematographers' Central Council felt, had to make a stand.

It was with relief rather than with any feeling of triumph that the BACCC greeted UNICA's decision at Evian last year to amend the constitution which had caused this country so much concern. The way was thus open for the U.K.'s return to the international conclave. British amateurs who may perhaps have been exasperated by the BACCC's pre-occupation with what may have seemed to be merely legal niceties will share the Council's pleasure in this happy outcome, the more so since their interest in UNICA is wholly in the international competition which it promotes each year and in the festivities with which it is always gaily decked.

The Congress at Warsaw in August (the exact dates have yet to be confirmed) will certainly be no less inviting than its predecessors, and it may well be that some amateurs here would welcome an opportunity of attending it and seeing a wide range of films in what for most will be a quite unfamiliar venue. The BACCC is willing to organise a party, but obviously finds it difficult to initiate arrangements without knowing just how many would wish to go. A further difficulty is that Warsaw has not yet released details of the programme it has prepared. But assuming that the excursions, receptions, cocktail parties and the like are on the usual scale, the cost, including air travel (which accounts for a very substantial part of the bill) is likely to be in the region of £80-£90 for the eight days.

Indeed, it could well be that the festivities will be more elaborate than those to which we have become accustomed. It has always been a sore point with the organised amateur film movement in Great Britain that Governmental and tourist bodies here should be so cool in

their response to invitations to help financially in the staging of amateur film festivals. The last (and only) UNICA congress to be held in this country was ten years ago, and that was made possible only because the authorities agreed to sponsor it as part of the Festival of Britain. Eastern European countries are much more forthcoming in the staging of cultural fiestas. Admittedly the political aspect plays a prominent part, but it should be emphasised that politics have no place in UNICA, and that all member countries are required to give an express undertaking that they will abide by the UNICA rulings prohibiting state intervention.

If you are interested in going to Warsaw this year for the UNICA congress and competition, will you please advise A.C.W. as soon as possible? You will not commit yourself in any way—the BACCC is concerned at this stage only to test the climate of opinion and to find out if the organisation of a party would be economically feasible.

If Warsaw is too far away, what about Cannes? The international film festival there takes place during Sept. 1-12, and for participation in this, too, the BACCC would be prepared to smooth the way for British visitors. The all-in cost here (air travel, accommodation, admission to screenings) should be about £50. The reputation of the Cannes Festival grows steadily. Entry to the competition is open to everyone, whereas for the UNICA competition only four films per member country is allowed. This year the BACCC proposes to assist intending entrants in the despatch of their films

THE SOGGIES



"Just my luck! A chance like this and no film in the camera."

in order to help ensure a representative entry from this country, but it should perhaps be pointed out that, for the most part, its assistance will be confined to the makers of films whose quality is such as to make participation worthwhile. If you are a beginner and have never entered for a competition before, you can scarcely expect the Council to go out of its way to shoulder the often complicated task of arranging for the despatch of films overseas. But that is not to say, of course, that as a beginner or one who has yet to test the merit of his work in British competitions, you will be denied entry. *Anyone* can enter for the Cannes competition, and we shall be publishing details nearer the time.

And even if you have no intention of trying your luck, you may well find the prospect of seeing outstanding amateur films elegantly presented against a background of Riviera lushness, a beguiling one. If, therefore, you consider making Cannes your holiday centre this year, please tell us as soon as you can — again no obligation.

To quote Donald Elliot, Director of the Scottish Film Festival, who reported last year's Cannes Festival for *A.C.W.*: "I have no hesitation in recommending the Cannes event to all amateurs who might be interested in combining a very pleasant holiday on the Côte d'Azur with evenings at 'the pictures'." The two festivals in which he took part were, he added, excellently organised, "and both provided much material to interest and inspire the amateur".

But perhaps you have fixed up your holiday this year. Nevertheless, you can still get a taste of the quality of the Cannes films if you live near London, Edinburgh or Glasgow. The BACCC is to import a number of last year's outstanding Festival entries. Producers who have to date signified their intention of sending their pictures include Pedro Font, of Spain (*Liege y Parto*), Harry Kumel, Belgium (*Pandora*), Louis van Maelder, Belgium (*Kermesse*), Pierre Ferrenbach, France (*La Grasse Matinee*) — all these films are 16mm. — and Verner Lepach, Germany (*Die Rote Kugel* — 8mm.). The Kine Section of the Royal Photographic Society hopes to present these and other Cannes films on March 20th or 21st (or possibly on both nights at its headquarters at 14 Princes Gate, London, S.W.7. Normally R.P.S. presentations are for members only, but non-members are invited to this show. Send for free tickets (and please remember to enclose a stamped addressed envelope) to the Secretary of the Royal at the above address. Presentations in Scotland will be held towards the end of that week. Details from D. M. Elliot, Scottish Film Office, 16-17 Woodside Terrace, Charing Cross, Glasgow, C.3.

Small Budgets

BY TRADER

A London dealer reports regularly on the second-hand and part-exchange market

AWKWARD situation last week. A customer brought in a projector which he said he had bought new only three weeks before from another dealer for about £60, which sum included various accessories. Apparently it had proved unsatisfactory, and he asked us to make an allowance for it against another machine.

We found it to be in perfect order and offered £30, whereupon the customer called us "bare-faced robbers". It was, we pointed out, technically a used projector, and £30 was the top figure for a second hand machine of that type in perfect condition. He contended that we could sell it as new. We asked why he had not returned it to the dealer he bought it from. He said he had, but they had told him quite shortly that they didn't take equipment back. Eventually he left with the threat that he would "write to the I.A.C." about us.

Early in the week — and shortly after its return from the repairers — we sold the second-hand Bell & Howell 635 we had bought in February. We had paid a rather high price for it, and sold it for £28 — an average selling price for this model. We also sold the American triple-lens model and took a Kodak Brownie II in part-exchange for it. The Brownie was in reasonable condition — apart from the front window of the viewfinder, which was badly scratched — and a case and haze filter were included. Our offer of £9 was readily accepted.

Two excellent 8mm. outfits were offered to us. The first consisted of a Eumig C3m camera, P8m Imperial projector, Wyndor Regent tape recorder, and various other spares, and the owner dangled a carrot in front of us. He was, he said, contemplating 16mm. stripe. The final buying-in prices were £42 for the camera and £23 for the projector.

The other outfit was a Bolex D8L, in good order, in hold-all case, and one of the early M8Rs with the grey-green finish, in reasonable shape, but rather dirty. We quoted £65 for the D8L and £24 for the projector, but the transaction was held up for a couple of days while the bills establishing that import duty had been paid were found. We were glad to have both outfits, but, as I mentioned last week, we prefer to build up our second hand stock entirely from part-exchanges.

A surprise was the offer of one of the latest Admira 8F cameras in exchange for a new 8mm. camera. We were curious to know why the customer should want to exchange so new a model.

He had no criticism to make of it, he said, but it was a present, and he preferred a more versatile camera. In fact, he chose the Admira 811A!

It transpired that we ourselves had supplied the 8F, and so we offered to buy it in at the price at which we proposed to sell it. He was pleased about this — until we quoted the price — £18. "Well, what would you consider a fair price for a used 8F?" we asked. He could scarcely say that he would be prepared to pay more, and promptly accepted the £18, but we don't welcome transactions of this kind.

The Pathoscope Mark VIII we bought in last month is on sale now, having undergone the usual servicing and testing. We are asking £15 for it, but there have been no nibbles so far. Yet it's a very reasonable price for so modern a machine.

Two deals that didn't come off are worthy of mention. A customer who wanted a Bell & Howell Sportster IV on h.p. asked if we would take a Zeiss Movinette in lieu of deposit. This was the model without light meter that used to sell at £32, was later reduced to just under £30, and I have seen it advertised at £17 new. We offered £10 for it, which meant that he would have had to find a few pounds to make up the deposit. He decided to look around for a better offer.

The second abortive deal centred round a G.B. L.516 sound projector. We had interested the customer in an Ampro New Educational, which, we suggested, would be easier to cart about. We were a little apprehensive about buying the L.516, in view of its age and bulkiness, so our offer was low: £30. The customer pointed out that it was still selling at over £60, and left the machine with us while he thought it over.

We refused several items that did not strike us as being very saleable. A Pathoscope Son sound projector we did not particularly want, but our repairers are interested in these machines for breaking up and cannibalising, so we said we could only make an offer for the bits and pieces; the owner didn't wait to hear how much. Another projector offered was an early Ensign 16mm., and this we unhesitatingly declined.

EDWYN GILMOUR SAYS...

THE STORY told Trader by the owner of the projector which the dealer from whom he bought it refused to take back is hard to credit. If the dealer did behave

continued on page 309

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'TEN BEST' PROGRESS REPORT

Whose will be the films from which frame enlargements will be displayed in the foyer at the National Film Theatre in a few months' time? The Ten Best judging is now in its final stage. Watch A.C.W. Weekly for full results.

A Multitude of Subjects

Stumped for an idea for your next film? You may well get a lead from some of the themes chosen by entrants in the current competition.

WITH all the world to turn your cameras on, it isn't surprising that the several hundred films entered for the latest Ten Best competition cover a multitude of subjects in a multitude of different ways. A fortnight ago we gave some indication of the variety of themes which the judges came across this year. Now we should like to be a little more specific, and single out a few of these themes in the hope that they may suggest new ideas to other producers—not, that is, to encourage imitation, but to stimulate and maybe to open up new fields which have not occurred to you before.

But first, a word of warning. In what follows, you may recognise a reference to *your* entry for the competition. This must not be taken to indicate either success or failure. We are concerned here with ideas for films. A good idea may have been marred by poor treatment, in which case, however much we appreciated your theme, we may not have been able to commend the film very highly. On the other hand, a not very arresting idea may have been used in a film which has very definite merits of craftsmanship, so that a commendation was awarded despite the flimsiness of the content. So, whether your film is mentioned or not, it would be profitless for you to try to read into this survey a kind of hidden guide to the results.

We shall select a number of examples under the headings which give a rough classification of the main types of films entered (although some films defy classification—and a good thing, too!):

Looking at holidays

We have taken a look at an enormous number of holidays, both at home and abroad. We wish we could say that the entries have always given us a sense of participation, but in many cases the film has been little more than a string of more or less unedited shots; and where great efforts have been made to turn the material into a film, complete with commentary and music, all too frequently the sense of holiday zest has been almost completely absent. The producer has tried so hard to produce a polished little travelogue that the personal touch has got lost in the process.

An interesting seaside holiday film

that we came across used a commentary which attempted to suggest a small child's reactions to the sea, the sand and the wonderful new world of a summer fortnight away from home. There are dangers in such a device—the words which are supposed to narrate the child's thoughts can very easily sound oversophisticated, so that we get an adult's vision rather than that of the child—but here is a fascinating field for holiday films of real adventurousness.

Another entry approached the child's reactions to a zoo visit from a different angle; here, while we watched scenes of the day out, father and small boy discussed it all in an informal dialogue on the track, with occasional interpolations from mother. Again, here is an idea rich in possibilities (and needing a lot of care and patience with tape editing!).

If you want to make one character the central figure around which your holiday film revolves, make sure that you pick a personality—someone who will enjoy his or her holiday experiences in front of the camera lens without self-consciousness. We saw one such picture, in which a somewhat stout and uninhibited lady provided the subject-matter for a whole series of action-packed anecdotes. A holiday begins to look like a holiday when we can share the characters' enjoyment, rather than having to listen to a conscientious but plodding descriptive commentary while watching a sequence of animated lantern slides!

Looking at hobbies

If you're keen on a hobby, what better subject on which to focus your film-making ideas and your lenses? Documentary is at its best when it suggests a passion for its subject matter. If you make model ships, or you're keen on railways, or if your enthusiasm for nature keeps you out-of-doors as an observing naturalist, then you might be able to make a film which will interest not only fellow-enthusiasts, because of your intense interest, expressed in your film. General audiences may also find your subject fascinating too.

Unfortunately many films showing hobbies in action lose the sense of devoted enthusiasm through their anxiety to put all the material detail across. The

nature films are usually the most successful, possibly because naturalists are used to the camera as an instrument of research, and do not forget the baby in their preoccupation with the mechanism of filling the bath.

We saw at least one nature film which tried nothing tricky—no would-be funny gags on the track, put there because the producer lacked confidence in his audiences' capacity to feel interested; no fancy editing to create illusion when the real thing's quite exciting enough without artificial sensation. This was simply a nature-lover's record of a year on Dartmoor.

The kind of wild life film which relies on synthetic editing to create episodes which may appear marvellous but which never really happened can be splendid in the hands of Walt Disney's experts. The amateur's attempts to pull off the same tricks can never match the professional prototypes. We much prefer our natural history raw but real.

Of course, these "hobby" films are going to be seen by specialists as well as general audiences, if they're at all successful. So it's a major sin if the film contains any inaccuracies. We saw one ambitious railway film, which followed the working of a British Railways freight train. It contained much of interest, but railway fans are going to cry out in anger when they find the train switching engines in mid-sequence! This reduces the effectiveness of the picture for specialists, while the film as a whole lacks sufficient "human interest" to make it acceptable to people who regard railways as conveniences (or inconveniences) and nothing else.

Another railway picture, telling the story of the opening-up of the "Bluebell Line" by a keen bunch of people who were determined to save at least one picturesque piece of railway for posterity, was more successful. Although it is very short, it does manage to convey a lot of the passion and enthusiasm which inspired the spare-time fanatics who carried out the hard work of rehabilitation.

Looking at the world

The straight documentaries often presented the judges with their most difficult problems of assessment. Very many of

them were worthy films (and we use the word in no pejorative sense) which must be fascinating for the people directly concerned—for the citizens of a small town described in a fifteen minute picture, for the parents of children born spastic, for experts in photo-lithography and so on. But we had to apply the acid test: How does the film look as a film, given that the audience is not necessarily interested in its subject to start with?

And here many entries fell down, because they couldn't be successful in arousing interest. They demanded that interest was already there in the audience, for their effectiveness.

What so many lacked was any close observation of the people involved. People always interest other people, and, whatever your main subject, be it sewage or sandwich making, it will capture attention if we can see (and appreciate) the people who are cleaning out the sewers or cutting the bread. The impersonal documentary will only succeed if the subject matter is inherently sympathetic or exciting; you can hardly go wrong, for example, with sick children

or motor-racing. But even then, a candid look at people, a suggestion of something more than a mere competence in the commentator, will show that the producer was really involved in his theme, and give the picture that magic touch of personality.

You don't necessarily make a subject interesting by setting it in a rather arbitrarily chosen "human interest" framework, however. Thus, we thought that a very nicely shot colour film on the work of a northern water-board which we saw was not helped by the script-writer's contrivance. A housewife complained that the water had been shut off. To convince her that this had to be done, and to show her what lies behind the taps and the drain-spouts, an official took her on a grand tour of the authority's water system, from reservoir to consumer. An unlikely business, which hardly helped humanise the theme, since the housewife and her little girl were used merely as "props", and no sense of personality came across.



Outstanding among earlier Ten Best films was the cartoon, "History of Walton" (Kingston & Dist. A.C.S.) and the light comedy, "Fishers

We should like to see more documentary producers showing more real people, reminding us that the world's work depends upon the Toms and the Dicks and the Joans and the Sallys. (*Every Day Except Christmas* provides the model, but few of us could hope to match that masterpiece!).

Stories with twists

There was, of course, an enormous fiction entry. The main point that emerges is that unless the script-writer has drawn in some real, interesting characters, and there are actors who can realise these and directors who can help them fill out the words of the script in flesh and blood, then you had better have a good twist to make up for the inevitable shallowness of the characterisation.

Story films can succeed if the plot is gripping enough or if the characters are of absorbing interest (given both, you've got a winner!). Most amateur films are short, and amateur film-acting talent is even shorter, so it is not surprising that many producers go for story interest first and fill in as much characterisation as

they can in the short time and with the scanty acting material at their disposal. If their stories are not original, or if there isn't a sting in the tail, failure is almost certain.

This year we have seen only one film in which superb acting (very sensitively directed) almost triumphed over a weak and confused story-line. In it, a youth and a young girl had their brief encounter, playing a delicate little love scene which nearly blinded us to the unsatisfactory framework in which it was set. Otherwise, it's been mainly a case of "poor story, poor result".

Among the original stories, we have come across some real talent for pulling the audience's leg.

Two men race to the railway station. The train draws out; have they caught it? No—they weren't even trying to; they were rushing for their pints before the bar closed!

A man steals a booklet from a book-stall. Reading it intently, he is run over and killed while rushing across the road.



All", by W. Dobson, Jr. Cartoons and comedies again figure in this year's entry, but this time the accent has shifted to zaniness.

Title of the book? "The Highway Code". Title of the film? *Sixpence Or Your Life!*

Three uneasy people wait in a station waiting-room. Flashbacks show us that all three have just committed murder. At last, a railway official calls them out—but no ordinary official; he is a skeleton in porter's uniform!

Too macabre to be called a leg-pull? Then what about a spoof commercial which shows us a young couple "very much in love"; he takes her up to his flat, embraces her, then stabs her; he lights a cigarette; "Whatever the pleasure—complete it . . ." purrs the voice from the screen.

The twist need not be sensational. It can come as a satisfying rounding-off of the story, making us say: "Of course!", sadly or happily according to the nature of the theme.

We followed the adventures of a small boy who steals a budgerigar. He loses it. When at last, he finds it, it is dead, crushed under the wheel of a big lorry. Aghast, the boy drops the ball which he was playing with at the beginning of the film, and which he has carried

Day of Judgment

The End of the World came, and, along with everyone else, the Ten Best judges found themselves at the Gate of Judgment.

When their turn arrived, all but one elected a spokesman.

"What did you do?" asked the Guardian Angel.

"We judged the Ten Best amateur films competition".

"And were your judgments fair?"

The spokesman looked around at his fellow-judges, gulped uneasily, and said:

"They were as fair as we could make them, and . . ."

"Were they free of personal prejudice?" interrupted the Angel.

"Well, we tried, but—well—sometimes we may have been unjust because one of us liked or disliked a particular kind of film, or because we couldn't quite make up our minds. But we did try hard to be impartial, and I don't think we made any serious mistakes. In fact, we were probably too kind to some films because one of us didn't like thrillers or . . ."

"All right! Get along upstairs," said the Angel. Then, turning to the one judge left:

"And were you completely fair and impartial?"

"Indeed I was. I summed up each film on a system of marking which allowed for technique, content and the worth of that content, also taking into account probable audience response and in no way allowing any personal taste or preference to interfere with my judgement".

"Go downstairs", commanded the Angel. "We've no place for you here. We don't like liars".

around throughout the action. It rolls away down a gutter. The story is neatly titled: *Bird In The Hand*.

Another small boy seeks acceptance among children at his new school, in *One Of Us*. The toys he brings along and the sweets which he hands round fail to produce the desired effect. He achieves absorption in the group when he gets knocked down by a car, has to be operated on, and comes back to school again with an imposing scar to show off.

Each of these last two simple stories is typical of the kind of fictional theme which best suits the non-professional. No

fake dramatics, no need to have inexperienced players impersonating murderers, C.I.D. men or big business moguls. The story carries deeper implications than we might at first think, and (if it has been filmed skilfully) it sends us away satisfied with the producer's imagined anecdote, which we easily believe could arise in the life we all know.

The Bomb

We have already reported the appreciable number of films which dealt, directly or indirectly, with the major threat of our age, the nuclear weapon. The variety of treatments which have been given to this theme deserves mention.

One producer saw the West, the East and a little neutral as members of a musical trio. They start to play, in harmony, but as they play out the absurd (but deadly) political drama of the Cold War, the music becomes more and more discordant, until, quite accidentally, the plans for a bigger and better bomb get ignited, and the world is consumed by the flames. . . .

A more surrealist twist was given in one film in which Mr. Average Man, alarmed at the nuclear threat and Mr. K's description of Great Britain as a

sinkable aircraft carrier, climbs into his rowing-boat and tows our islands to safety in the South Atlantic ocean.

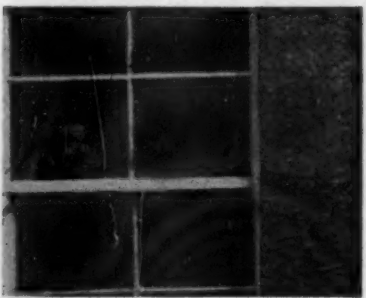
Bitterness at the shadow of nuclear annihilation was expressed by another group in a tiny film which presented The Deterrent as a super wiper-outer advertised in the manner of a TV commercial.

Unexpectedly, at the end of a film which attempted to reconstruct the classic gothic horror fantasies, we are asked if our century has any horror to match these; and the answer comes in the shape of the hydrogen mushroom, an infinitely greater horror than any previously imagined by man.

No doubt many amateur film-makers will say that there are more cheerful things to deal with in their hobby. For our part, we are pleased to see that there are so many unblinkered cameras staring at things which matter a good deal more than most of us pretend to feel.

Perhaps these notes give at least some indication of the variety and talent which the judges found. We hope that they will whet your appetite for this year's Ten Best presentation. When you see the winners, you will know why we found the task of viewing all these films such an exciting and absorbing one.

From previous Ten Best competitions came "Bobby, Our Robin", by John Cear, "Only a Mirage", by J. B. Haynes, and "His Crumbling World", by W. Dobson, Jr. Similar themes are well represented in this year's entry but make their full effect only when they are informed by a pointed personal approach.



JUMP CUTTINGS

The Lower Nettlefield C. S. Newsletter

Arc de Triomphe

THE last mishap with our Society's Tubular Steel Proscenium Arch—amazing though it was—has had an even more amazing sequel. As we know, after the Proscenium's trip, by stream, to Nettlefield Weir, it was dragged along to an adjacent field and there left to dry. The Committee's intention was to get members to go along, give the Arch a clean and eventually remove it to a safe place.

Four of us actually did visit the field, for a reconnaissance, a few Sundays ago. We were aghast to find three blocks of maisonettes in course of construction nearby and aghaster to discover that most of our Proscenium Arch seemed to have disappeared. It was, I believe, our Mr. Caleb Jolly (Nett. 26) who was the first to spot that some of the scaffolding surrounding the maisonettes looked rather familiar.

Confirmation of our worst fears took only a minute or two—much of the network of steel outlining the buildings was, in fact, made up of bits and pieces of our Proscenium Arch. On Monday morning I hastily contacted Mr. Jeremiah Aspinall who, I knew, was in charge of building operations. After visiting the site he had to admit that his foreman had made some kind of a mistake. He was quick to add that it would be fatal to remove the scaffolding during the three weeks that the work was going on, as he had had experience of buildings collapsing through scaffolding being removed before the concrete was dry.

Be that as it may, the upshot is that Stateleigh Homes Ltd. are now paying the Society a handsome sum for the hire of the Proscenium. Quite "a feather in our cap"! Whoever thought our minor mishap would turn into a

major triumph? Members attached to the Proscenium, sentimentally that is, will be pleased to learn that the safety curtain and the clock mechanism emerged unscathed.

A Policeman's Lot

Members will be relieved to learn that Police Sergeant Tadhorn Fitzgibbon has now recovered the front part of his motor-assisted cycle. Sergeant Fitzgibbon, as we know, came over to our last meeting to present the West Loathing Road Safety Trophy to Miss Amanda Playbox for her film, *Brush Up your Road Code!* On leaving the clubroom, after the presentation, Sgt. Fitzgibbon was very upset to find that the front wheel of his machine had disappeared—"tore off by the roots", to use only one of his expressions.

It now transpires that Sgt. Fitzgibbon's front mudguard must in some way have become locked with the back bumper of Miss Playbox's Jaguar as she drove away. In a letter to the Society Miss Playbox mentions that she had motored some miles along the West Loathing road before realising where the clatter was coming from. She adds that it will be safer if members of our Society do not padlock the back wheels of their cycles to the Clubroom railings.

We endorse Miss Playbox's view and mention, in passing, that the rain had almost abated on that eventful evening before Sgt. Fitzgibbon finally set off on his hitch-hike back to West Loathing.

New Member

We welcome a new member to our Society: Mr. Thaddeus Brough, 8 Railway Cottages, Chissington. 8mm. Sil. C. of E.

AMATEUR CINE WORLD • 5th MARCH 1961

CORRESPONDENCE

Letters for publication are welcome. Address: A.C.W., 46-47 Chancery Lane, London, WC2

Projector Plan

AS ONE who has graduated from still to cine, and still uses the former, I would like to plead for a simple 16mm. still projector—a kind of filmstrip projector-cum-enlarger. This is well within the scope of modern lenses, heat filters and fine-grain emulsions.

Think of the advantages to the owner of a precision 16mm. cine-camera: (1) economy in use of negative materials; (2) good colour transparencies of that holiday instead of an unscripted, half-edited, inevitably disappointing film; (3) only one camera (cine) to carry; (4) excellent tele portrait perspective; (5) shutter speed adequate for all but fast action shots; (6) excellent way of using up that tail end of film not quite long enough for a sequence; (7) opportunity of making economical filmstrips—for a 16mm. frame would project very well on a classroom screen.

The main requirements are a gate to accept 16mm. film (and why not single-frame slides?) and a simple mechanism for inching on one frame at a time by hand. And why not make the equipment sufficiently lightproof for use as a horizontal enlarger for, say, $6\frac{1}{2} \times 9\frac{1}{4}$ in. prints?

Nothing shoddy, please! Price: under £30.

B.F.P.O. 17.

J. HOWARD.

Increasing Length of Throw

A FEW months ago Mr. John Clarke described how he used a spectacle lens to increase the throw of his Specto projector. Like myself, he was limited to a throw of 12ft.—the size of the average living room. My solution to the problem is to project through two mirrors.

The first is placed 8ft. from the projector (the club's B & H 606H) and at an angle to it; the second, alongside the projector, is 8ft. from the first. The screen is 8ft. from the second mirror. The total throw is thus 24ft., and at this distance the width of the picture is about 8ft. There is no noticeable distortion or loss of quality. (Two mirrors are required to get the picture the right way round. One only would reverse it).

Birmingham.

HORACE DAY,

Bourneville C.C.

A sketch of an optically workable arrangement accompanied the letter. The only theoretical snags are the keystone distortion that results unless the mirrors are correctly angled (accurate alignment is a laborious but fortunately once-only job) and the multiple images formed by reflections from the front and rear surfaces of each mirror (though these are seldom annoying at normal brightness levels). But are there not

two practical difficulties? First, the distracting effect on the audience of the intermediate mirror, which has to be fairly close to the screen. Second, the reduction in seating area—unless mirrors and screen are all above head level—by the three light beams criss-crossing the room.

The Mortensen Method

I NEVER expected the name of Mortensen to crop up in our mag. (Centre Sprocket, Feb. 2nd). I practised the methods of this famous photographer for several years. His method of extended development worked well with a slow speed pan emulsion, but I must beg to differ from Centre Sprocket—William Mortensen used ortho, which gave a warmer tone, and he recommended this rather than pan. "Extended development increases grain size"—but



The original of this pleasing study was 11 x 14 in., and even at that size is remarkably free from grain. (See "The Mortensen Method")

the two large prints enclosed contradict this. With the right emulsion and the right developer, no increase of grain is noticeable. Anyway, the only people worried about grain are the 35mm. still workers, and producers of those "nasty little boot-lace films"!

Mortensen used not large plates but $\frac{1}{4}$ -plate reflex, and said that nothing was to be gained by using anything larger than 5×4 . (Karsh of Ottawa uses 10×8). In fact, apart from early experiments he did not use plates but cut film.

How does all this affect the cine man? Well, the system is so simple—quite the reverse of that taught by the "Expose for the shadows and let the highlights take care of themselves" school.



Mortensen's method was to "Expose for the highlights and develop for the shadows". I would advise any owner of a Weston to go out and buy an Invercone, if he has not already done so.

With best wishes to all at A.C.W.

Redcar.

FRANKLIN JOHNSON.

Not Such a Terror

WHILE acknowledging Mr. Brownlow's very generous comments on the B.F.I. Distribution Library, I must nevertheless come back on the two films to which he takes exception. *Beau Brummel* has been described as "perhaps the finest example which survives on film on the late John Barrymore's work". This is not my comment but that of a silent enthusiast, Mr. Phillip Jenkinson. It seems that it is just a matter of opinion.

The one reel extract from *The Terror* I am willing to defend myself. I have shown it over and over again to audiences who are absolutely delighted with it. It contains at least two good stunts and the close-ups provide a far better glimpse of Pearl White's personality than any other material which has so far come to light. As soon as anyone comes up with a better example of the work of Pearl White I shall be glad to place it in the Distribution Library, but even this would not induce me to withdraw this beautiful reel made in France at the end of her career. Incidentally, one may completely discount her own opinion of the film, as artists are notoriously bad judges of their own work.

British Film Institute. JOHN HUNTLEY.

Head of Film Programmes and Services Division

Concerning the Canon

NOT normally a writer-of-letters-for-publication, I simply cannot let Provincial Dealer's sorry comments on the Canon Zoom 8 camera stand uncontradicted. That his appreciation of the Canon's potentiality is almost as low as the stock on his shelves is evidenced by his remark: "attempting to fit . . . such a basic necessity as a close-up lens is out of the question". The plain fact is that a 48mm. screw-on type supplementary C.U. lens is a standard accessory to the camera, and renders the "ancillary chore" of titling a five minute table-top pleasure which invariably produces sharp, balanced, centred, results —

within wide limits of subject size, and with a tripod as the only other extra!

In producing a series of instructional films over the past three years, we have progressed from a number of cameras to the Canon, and with twelve months' experience of the latter I can assure you that "progressed" is the right word! After two years of fiddling with tape measures and various anti-parallax devices of dubious value, the certainty of obtaining good C.U. and B.C.U.s simply by peering in the reflex viewfinder and adjusting zoom and split-range focus to suit, makes me wonder why other manufacturers have not done something to their antiquated viewing and focusing systems—which, in quality "still" cameras, have been obsolete for years!

One last shot and I am done. Provincial Dealer's smugly kind admission that "zoom lenses are attractive, of course" perpetuates by implication that unfortunate impression—strengthened by latest power zoom camera publicity—that the value of a zoom lens lies in producing zoom shots. During twelve months' use of the Canon, during which we have produced three films, we have "zoomed in action" three times—and then only to provide impact to "shock" situations. No! The value of a zoom lens is its ability always to fill the frame with the pertinent, and this is not merely "attractive"—it is vital in sub-miniature work.

As for Provincial Dealer's comment regarding definition, the proof of the pudding is in the eating. I would very much like to project for him one of our films containing shots taken with a number of cameras, including the Canon. If he can pick t'other from which by their definition, he's a better man than the dozen or so experienced critics who have already tried!

Haripur, Pakistan.

L. CANUTE.

Earthing the Projector

MAY I say how much I enjoy the new *A.C.W. Weekly*. I was very interested in the articles by the Rev. R. A. Shone, as these reflect my own experiences in the type of show he described. But I would like to offer a warning. Mr. Shone stated that he carries around a length of cable with a spring clip at both ends for earthing the projector to a water pipe or radiator.

As a maintenance electrician, I should point out that this practice is most dangerous. Hot water systems are not earthed as a rule and should a fault develop not only is it possible for the machine to be made "live", but all the heating system, too. It is best not to trust anything but a tested earth.

Sheffield, 11.

E. GLEW.

Some projectionists, despairing of finding a reliable earth in the building, include in their

kit an earthing lead and spike to drive into the ground outside. Where that is impracticable—and it often is—an earthing point can usually be found on the street side of the electricity board's main fusebox, though this may be too far away. Some cold-water pipes are excellent earths, but the projectionist who does not know how to ensure that they are safe will be wise to leave them alone. If there is no alternative but to run the equipment without an earth, always stand on a dry floor (with dry feet) and never put one hand on a conductor (e.g., a cast-iron radiator) while the other is touching any metal part of the equipment or transformer.

Malta Cine Holiday

READERS who intend taking part in Malta C.C.'s Cine Holiday may find the following helpful:

Do take a tripod! I left mine behind to save the weight (I went by air), and regretted it throughout the entire holiday. Many of the beautiful church interiors are dark and require a time exposure.

I normally use Kodachrome A, but since it was not possible to obtain it in 100ft. reels for my H8 camera, I took daylight Kodachrome for use in it, and a couple of reels of the artificial light stock for a smaller Bolex camera. Some of this I used on exteriors with the appropriate filter, but found the light totally unsuited to it, there being an excess of blue on all exposures.

Caversham.

T. H. PETTIT.

Copyright: Colour Processing

YOUR note on my letter, "Sound Track Copyright", rather indicates I have been misunderstood. I fully agree that "the same care would have been better justified with records costing only a modest sum for clearance", but how many amateurs are even aware of the copyright laws? The hobby claims newcomers every week.

One thing puzzles me: if I were to tape gramophone records made between twenty-five and thirty years ago and now no longer available from the gramophone companies, what possible difference would it make to the composers and musicians if some were played each time a film is shown?

Leslie Charles on colour processing has hammered the nail squarely on the head in his letter. I've experienced all the trouble he mentions, but I banged away and accumulated correspondence three-quarters of an inch thick! And then after months of denial that there could be any fault in the processing came a letter of apology admitting that at long last it had been discovered that there had been an unreported breakdown in the developing plant. The useless 100ft. was replaced with a fresh reel, but the subject matter was lost for all time.

This boy Brownlow is terrific! Please

give him all the space you can spare.

Salisbury.

DEREK C. DAVIDSON.

8mm. Spool Width

I WAS interested in the article on 8mm. spools, but should like to have seen spool width dealt with, for this is quite important for film storage. So many spools sold today are too wide; the film can be moved about on them, and this can lead to scratches, which on 8mm. is a serious matter. The old-fashioned metal Kodascope reels *did* hold the film firmly. But the Paterson metal book-shaped containers are ideal for sending films through the post.

Finchley, A.C.S.

WILF WATTERS.

Ten Classes?

I HAVE just had the pleasure of seeing the 1959 Ten Best programme, but felt that classes for ten different subjects would provide a more interesting programme, as well as offering the lone amateur working on a shoe string more chance of an award. I suggest horror, documentary, comedy, fantasy, cartoon, musical, educational, experimental, actualities, and unclassified. This might encourage the production of films on subjects sadly neglected at the moment. I wonder what other readers' views are?

The best film this year, I thought, was the 8mm. *This Park is Beautiful*.

Llanelly.

H. LEWIS.

Wanted: Sprocket-Feed

NOW that I have learned some of the basic rules of film production I find that some of my equipment, although of the highest quality, has certain incurable defects. To correct my projection trouble (not enough light for the church hall) I changed to a Bolex M8R. My! What a light! But what of cameras? Big pictures must be steady pictures, and to get steady pictures you must have a camera with sprocket-fed film transport. Claw-to-gate separation is of little consequence compared to this.

Walton-on-Thames

L. B. COOKE.

Combining Live Action and Film

THE STAGE show, *Tokyo 1961*, at the London Coliseum, makes excellent use of film. It is a pity that it should have been left to the Japanese to bring this type of entertainment back to this country. Incidentally, the amateur might well consider combining live action and film.

All the best to the new *A.C.W. Weekly*!

Glasgow, S.2.

D. NEALE.

Not only the Japanese: "Magic Lantern", devised by the Czechs, is now at the Saville Theatre, London. This remarkable entertainment was reviewed in our columns some two years ago when it was presented at Brussels. A review of the London version appears next week. See also "Why Not make Two-minute Tales?" (page 300).

AMATEUR CINE WORLD · 9th MARCH 1961

Multi-track recording, as used by professionals, can be done with two tapes, a Synchronat, and a home-made gadget. Here is a method devised for the movie-maker who has—or prefers—to work on his own.

WORDS, MUSIC AND EFFECTS

It's Best to Record Them One at a Time

By THOMAS H. PETTIT

SOUND EFFECTS, commentary and music, each recorded separately and finally mixed to make one combined track. This is the professional's way of building up a sound accompaniment. Several years of experimenting showed that it is also the best way for the ordinary amateur who uses an 8mm. projector linked with tape.

My method of multi-track recording was devised as a solution to a problem familiar to most 8mm. workers—that of producing a complete sound film by themselves, and in their own time. But there is, of course, no reason why it should not be adopted by groups.

Used with a Bolex M8R projector and Synchronat, my basic sound equipment is a Reflectograph Stereocorder and a Grundig TK.55. The Reflectograph is a flexible machine, able to record the two tracks separately as well as simultaneously, to monitor from the first track when recording the second, and to transfer the bottom track to the top; in addition, it has an infinitely variable speed. One shortcoming is that exact positions cannot be located on the tape by digital control, another that the common erase head rubs out *both* tracks when a recording is being made on the bottom track—the bottom track, therefore, must be recorded first.

The Grundig TK.55, on the other hand, though, recording only on the top

track (it is a single-track instrument with stereo-playback facilities), has efficient electro-mechanical push-button controls and gives precise digital positioning. Thus, these two recorders together have a very wide range of capabilities.

Sound Effects. Of the various components of the combined track, the first—and in my opinion the most important—is the track carrying sound effects. These can be obtained from one's own actuality recordings from specialised gramophone records (for which, remember, a dubbing fee is due), or be made up artificially. Often, sounds will be needed to link up in close sync. with action to enhance the film's atmosphere or give a greater sense of realism.

Commentary. When the narration is being recorded, several readings may have to be made before the expression and intonation of the voice sound correct. It is clearly an advantage if one is able to record, erase and then re-record piece by piece until the whole commentary is right. With the multi-track method, that can be done easily, for the track contains commentary and nothing else.

Music. to underline the mood of the film and to fill in, so keeping continuity of sound, is the easiest component to record. Care must be taken, however, to blend it with the commentary and effects.

Preparation. Making a combined recording, then, calls for three separate tracks initially. To record them, I use two tapes (which we will call "A" and "B"), giving four available tracks. The "A" tape carries the sound effects on its bottom track and the music on the top. The "B" tape has the commentary on its bottom track, leaving the top track clear for the final recording made up from the other three.

The first operation is to make duplicate cue tapes on "A" and "B." With the Grundig linked up with the Bolex/Synchronat and film, the various scenes and actions are cued in from the start of the title to the end of the film (making sure that the usual START sync. marks are put on both tapes and the cine film).

Next, each cue tape is reset in turn on the Grundig, with the digital counter at zero and the START mark on the tape in its sync. position. A full written record is now made to link up all the cue positions on the tape with the digital counter readings; this must be done independently on both "A" and "B", for the

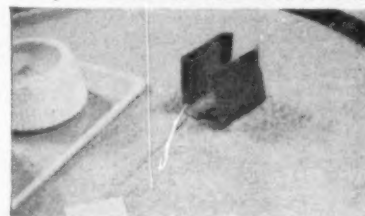


Fig. 2: To locate the monitor head, this metal clip is stuck to the baseboard with adhesive tape.

inevitable variations in tape thickness will give slightly different readings.

It is helpful to record at $7\frac{1}{2}$ inches/sec. and to use a 5in. reel on whichever spindle the digital counter is driven from; the greater length of tape at this speed and the smaller core of the 5in. reel combine to give a greater number of digits on the counter, thereby improving the accuracy of the readings. Another advantage of recording at $7\frac{1}{2}$ i.p.s., in view of the fact that we are going to mix the outputs from three tracks on to a fourth, is the reduction in surface noise.

Recording the Tracks. Recording can now begin. Our first track, and the one which must usually be in tight sync. with the picture, carries the effects. After linking up with the projector, these are recorded progressively—in sync. where appropriate and with volume and tone adjusted as the picture dictates.

The Synchronat allows stopping and starting to be done without losing sync.,

continued on page 290

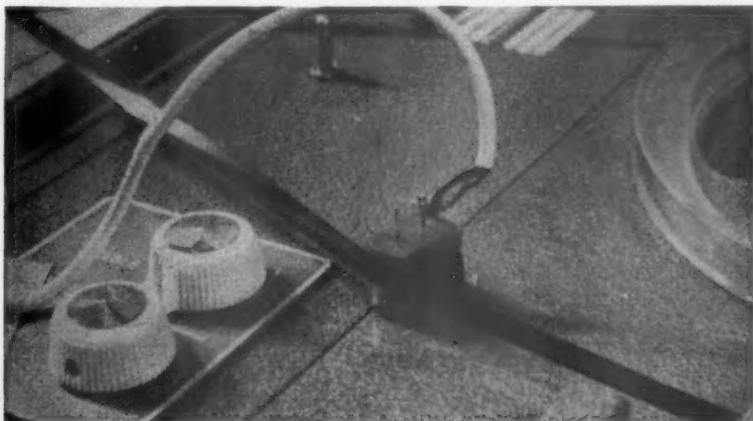


Fig. 1: Extra monitoring head, used when transferring commentary to composite track.



ACW TEST REPORTS

YASHICA 8-T2 CAMERA

Control side of the Yashica 8-T2. The release button (lower centre) is associated with a slide (adjoining on the front plate) which locks it on or off; higher on the front is a cable-release socket for single-frame exposures. Running along the side at the top is the button for matching the zoom viewfinder to the taking lens in use.

THIS JAPANESE-MADE camera features a twin-lens D-mount turret, seven speeds, zoom finder, and comes complete with focusing standard and telephoto $f/1.4$ lenses. Yet its cost is about one-third that of a comparable camera made in the western world and the appearance and finish are good throughout.

The body is of die-cast light alloy construction, with ribbed sides, and two-tone grey finish. Exterior and interior fittings are bright and satin chromed. The camera door is hinged at the back, and is fastened by a rotating catch at the front; it carries a semi-pictorial exposure guide for colour (10 ASA) and monochrome (40 ASA) film.

Light trapping is by a $\frac{1}{8}$ -in.-deep tongue-and-groove joint all round, lined with black cord for extra light-tightness. A standard British (tin. Whit.) tripod bush is fitted near the front right-hand corner of the base; this is quite satisfactory, though a more central position might be preferred.

The front of the gate is fully relieved, and the back partly so. As in some other Japanese cameras we have examined, however, the gate is hinged on the inside and opens only a little way; consequently, as the pressure-plate is not readily removable, the gate and aperture are not at all easy to clean. This is a pity, for the smallest piece of dirt in an 8mm. gate shows up all too prominently on the screen.

The pressure plate, which is blackened to prevent halation, is sprung to open automatically for loading; when the camera door is closed, a shaped spring closes the gate and holds it under tension. Another, flat, spring edge-guides the film through a slot in the side of the pressure plate, while the inner edge of the film is located by fixed guides in the form of two small, chromed strips.

The claw is of the sprung, non-slip type engaging the film through the back, one frame below the bottom of the gate (position +1); it is automatically withdrawn when the gate opens, thus simplifying loading. The conventional rotary shutter has an open sector of about 160° , giving an exposure time of 1/35 sec. at 16 frames per sec. and *pro rata* at other speeds.

The film path includes two relieved rollers in the loop above the gate; below, a rubber-covered post helps to isolate the gate from the pull of the take-up spool. The take-up is of the usual type driving via a slipping clutch. The clutch is adjusted so that take-up occurs only with the assistance of the claw; the tail of the film thus remains trapped in the gate and cannot spring loose on the take-up spool, to cause fogging when the door is opened.

The upper spool spindle is plain, and the lower has four dogs to engage the take-up spool slots. We would have preferred a three-dog spindle for the supply spool to make incorrect insertion of film quite impossible, though the clear guide-lines for threading make such a mistake unlikely.

The footage counter is driven from the mechanism and shows the amount of film used, on a scale appearing under a magnifier in the rear wall of the camera. This scale was calibrated in metres on the camera tested with a mark at every quarter-metre and with START and END marks. (We understand that a model scaled in feet is now available for the British market.) The counter re-sets automatically to zero when the door is opened. This is helpful in that it removes the need to remember to re-set the counter on loading, but is not wholly advantageous; if the camera is opened in the dark—as for dissolves or superimpositions—a careful note must be made of the reading before opening, followed later by calculations which take into account the 1 in. (4ft.) leader allowance on the footage counter. When this is done several times on the same reel, the calculations become complicated. On balance, most users will consider the auto re-set a useful feature to have.

The motor is wound by an easy to-and-fro movement of a ratchet-action key. The ten turns needed for a full wind are sufficient to transport about 61ft. of film at a time, and if a firm enough support can be found, the motor can be rewound while the camera is running.

The motor is controlled by the usual centrifugal governor, which can be adjusted to any speed between 8 and 64 frames per second by

a dial at the side of the camera; this has click-stops at the marked speeds of 8, 12, 16, 24, 32, 48 and 64 f.p.s. An additional stop between the "12" and "16" marks sets the governor to 15 f.p.s. At this speed, television pictures can be filmed synchronously (i.e., without strobing) when they are on the 60-cycles system, as in the U.S.A. and Japan; this speed does not suit 50-cycle TV, however, so on the British and European models the position has been left unmarked.

When checked by means of a calibrated test film, and subsequently by filming the swings of a one-second pendulum, the running speeds were: "8" setting, 8.9 f.p.s.; "12", 14.5 f.p.s.; "TV", 15.2 f.p.s.; "16", 16.0 f.p.s.; "24", 27.4 f.p.s.; "32", 42.6 f.p.s.; "48", 49.4 f.p.s.; "64", 57.6 f.p.s. The most used speed (16) was dead on, and except for the "32" setting (about 30% high) the others were reasonably close to the nominal values. The governor efficiency is good, the fall-off in speed during most of the run being very slight.

The release button is most conveniently placed at the front of the right-hand side of the camera, and is threaded to take a standard cable release. Associated with the button is a sliding latch, giving continuous running at "R"—to enable the operator to appear in his own picture—and at "L" locking the release button for security. A small cable-release socket labelled "1" is used for exposing single frames.

The zoom-type viewfinder covers lenses from 6.5 to 38mm., with click-stops at the intermediate 13 and 25mm. positions. There are also markings to adapt the field of view to the Canonscope wide-screen attachment for 13, 25 and 38mm. lenses, though a mask has to be added to the finder to blank off the excess height. All the finder lenses appear to be coated and give an exceptionally clear view even against the light. The subject is seen approximately one-third natural size in the wide-angle, half-size in the standard, and a little over life-size in the 38mm. positions. The finder axis is some $\frac{1}{8}$ in. to the right of and 1 in. above the axis of the taking lens. No provision is made for correcting or indicating parallax,

nor is this subject mentioned in the instruction booklet.

The swing turret, carrying two standard D mounts, is firmly indexed in position by a sprung pin. This protrudes from the viewfinder housing and mates with slots in the ends of the turret, the slots being shaped to allow only clockwise rotation (as seen from the front).

The Yashinon lenses supplied as standard are a focusing 13mm. and 38mm., both f/1.4. They are bloomed on all surfaces, and have click-stops to f/22 and f/16 respectively. On the test camera, the distance scales were calibrated in metres; as for the footage counter, however, feet-scaled versions are available for the British market and are, in fact, illustrated in the instruction booklet.

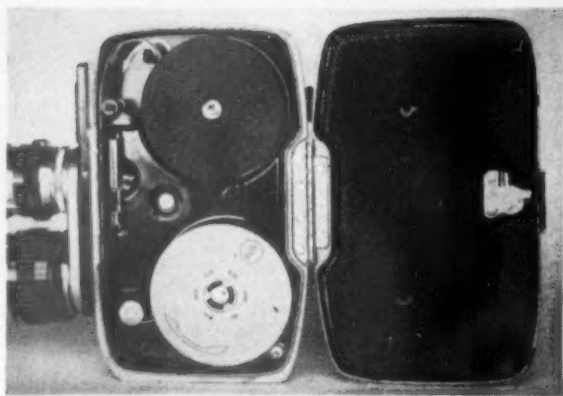
Both lenses carry rings for 23mm. and 35mm. diameter filters, and their fronts are threaded to take lens caps or other attachments. If either the filter rings or caps are overtightened, the front components of the lenses may become unscrewed. We would have liked these to have been locked by a set-screw to prevent that happening.

On the back of one of the lens-mount threads, we found two burrs which were large enough to obscure and possibly scratch the rear element of a lens; they were easy to remove but their presence indicates some laxity in inspection. The winding key also gave trouble; some fault, probably connected with the run-down and over-wind mechanism, gave it a tendency to stick, and occasionally the run of the camera was stopped before much of the spring had unwound. In view of the accompanying certificate of the Japan Camera Inspection Institute, it seemed likely that the trouble developed during shipment; certainly the key gave no difficulty on the replacement camera which the distributors then supplied.

The instruction booklet is tidy and well illustrated. Of a small number of mis-prints, none is serious, but two of the photographs have been wrongly keyed.

Operational tests with the 8-T2 showed it to be a camera that handles well in the hand

The door latch embodies a spring which serves as the floating edge guide for the film. Opening the door resets the footage counter automatically to zero by releasing pressure on a button; this is at the bottom right corner of the case, alongside the take-up spool.



and on a tripod. On the whole, the model examined produced sharp results. Steadiness was very good horizontally, and at normal speeds there was only a trace of vertical float, too small to be apparent on the screen in the majority of shots and barely noticeable even with double-exposed titles. At higher speeds, the vertical unsteadiness increased a little. The camera ran up to speed quickly, the first frame of each shot being only a trace over-exposed compared with its successors.

To test lens performance, we first photographed a brick wall at various apertures. With the 13mm. lens, results were a trifle woolly at full aperture, particularly on the left-hand side. Definition improved rapidly with stopping down, until at f/2.8 the picture was sharp right across the frame (except, again, at the extreme left). Through the 38mm. lens, also, results were slightly woolly at full aperture but quickly improved with stopping down; with this lens there appeared to be uniform sharpness across the whole frame.

It must be emphasised that the definition with both lenses was good, even at full aperture; the wooliness revealed by the regular, sharply defined pattern of the wall would probably pass unnoticed in more typical scenes such, for example, as those containing people.

For the first time, the *ACW* testing routine made use of lens test charts. But we must stress that the figures to be quoted apply only to our test conditions (and, then of course, only to the particular camera tested).

For the 13mm. lens we photographed a board covered with charts at a distance of 100 focal lengths, i.e., at 1.3 metres. This was done at various apertures. At each setting—confirming what had been expected from the shots of the wall—the definition was appreciably poorer along the left-hand edge of the frame than in the centre, and a little better than at the centre at the right-hand edge. This area of poor definition (which was confined to the extreme edge and corners of the frame) indicates either that the lens contains an incorrectly centred element, or that the mount does not position its optical axis exactly at right-angles to the film in the gate.

At f/1.4, the 13mm. lens resolves fewer than 30 lines/mm. at the left of the frame, 60 at the centre, and 80 at the right. At f/2, again moving across from left to right, 30, 65 and 80 lines; at f/2.8, 35, 70, 90; at f/4, 35, 80, 100; and at f/5.6, 35, 80, 110. The difference between f/2 and f/2.8

was, in fact rather larger than the figures indicate, for at the smaller aperture the coarser patterns suddenly lose their wooliness and develop sharp edges. (It is phenomena like this that purely numerical reports on lens resolution fail to show.)

To test the focusing scale of this lens we photographed the charts at a distance of 1.3 metres with the lens set successively to 1.0, 1.3 and 1.5 metres. The central resolution at these settings was 45, 60, 75 respectively, with the other figures rising proportionately. This indicated some inaccuracy in the focusing scale, the lens focusing closer than marked—a fault which may well have been coupled with that causing unevenness across the frame. Incidentally, part of the improvement on stopping down may have been due to increased depth of field.

The telephoto lens, tested at 3.8 metres, was appreciably more uniform across the frame. The resolution from left to right was, at f/1.4, 60, 60, 55; at f/2, 70, 70, 55; at f/2.8, 80, 90, 80; at f/4, 70, 90, 60; and at f/5.6, 90, 90, 75. Tests of the focusing scale showed that the best results were obtained at the correct setting.

Both lenses were commendably free from flare, even when shooting into the sun. It is, of course, always preferable to shield a lens so that direct sunlight does not strike the glass; but even when this cannot be done, these lenses will give a good account of themselves. The 13mm. lens, in particular, has its front component deeply sunk in the mount.

The viewfinder erred on the conservative side, showing a little less than the field projected on the screen. With the 13mm. lens at a taking distance of 10ft. the viewfinder field of 34½ × 24½ in. was 2, 3½, 5 and 3 in. less than the projected picture at the right, bottom, left and top of frame respectively. The corresponding figures for the 38mm. lens, with a viewfinder field of 10½ × 8½ in., were 0, 1, 3½ and 1 in. less. The horizontal error in particular is a little larger than we like to see, while the lack of symmetry cannot be accounted for wholly by parallax; on the other hand, one has the assurance that everything included in the finder will reach the screen, with no risk of chopped-off heads. Users will soon learn to compensate for the discrepancy—which becomes important only when it is necessary to miss objects, such as lights, near the edges of frame.

The footage counter, being driven from the mechanism, was accurate. However, on the



The door carries a pictorial exposure guide. The two eyepieces are (UPPER) viewfinder, (LOWER) footage counter.

metric model, with only every whole metre numbered, the area of scale visible under the magnifier is so small that at times no figure can be seen, so that it is impossible to tell how much film has been shot; one may have to wait some time before the camera stops with a figure visible in the window. We understand that the feet model has its counter scale calibrated at intervals of 2ft., which would certainly help.

The frame line is correctly positioned to bisect the sprocket holes, and varies only a little in thickness when projected on the screen; this is consistent with the minor degree of unsteadiness found on the double-exposure test.

The camera measures 6×2×3½in. over the body, with the telephoto lens adding another 2½in. to the latter figure, and weighs about 2½lb. It comes packed in a plastic bag which

includes a packet of silica gel to keep it dry during transit—a good point.

We understand that so great has been the demand for these cameras that the agents have run out of stock and that no more can be imported until the start of the new quota period some time this summer. Some remaining from the earlier quota, however, may still be found in the shops.

Price: £51 5s. 6d. with f/1.4 lenses (as tested) £38 17s. 2d. with f/1.9 lens (submitted by Photax (London) Ltd.).

Readers may like to know that there is a more versatile member of the Yashica family available at an almost negligibly higher cost. This is the 8-T3, which has a three-lens D-mount turret carrying positive viewfinder elements (which thus change automatically

and show the correct field of view for any lens). Other features are backward, by a key engaging the supply spool, an accessory shoe (for exposure meter, rangefinder, etc.), and a film sensitivity "memory dial". The 64 f.p.s. speed seems to have been dropped.

Complete with a 6.5mm., f/1.4 wide-angle lens, the 8-T3 costs only £54 6s. 11d. The agents trying to account for the small price differential between the two models, suggest that it may be due to much larger production runs of the 8-T3. We have not, unfortunately, been able to get hold of one for test. According to a user, the wide-angle is not quite as good as the other two lenses; even so, this camera seems to be one of the outstanding buys on the market to-day.

Related models with fully and semi-automatic exposure meters, and with zoom lenses, are also available.

Words, Music and Effects

continued from page 295

so it is a simple matter to add the sound in units along the track. As this first recording is laid along the bottom track of tape "A" (on the Reflectograph), the cueing positions are wiped off; however, we have our digital readings for reference.

The music now goes on the top track on tape "A". This is recorded on the Grundig machine—not linked with the projector—and laid to the digital position. A playback of the sound effects on the bottom track will confirm their position; by making a note of the digital readings, allowance can be made for fades overlapping the effects, to give smooth continuity.

There is no need to vary the modulation of the music at this stage: the exact position of the speech is much easier to assess when the final combined recording is being made. For this reason, the original music track is recorded at the maximum level likely to be required. The Grundig may be stopped and started any number of times to fit the music in at the appropriate places, always working by the digital position.

"A" tape, now complete, can be put to one side while the commentary is recorded on "B". This recording is made on the top track on the Grundig because it has to be fitted in to the digital positions. The cue marks will be wiped off, but as we have our written digital record for the "B" tape we can proceed—recording, erasing and re-recording until we have the required result.

Our commentary on the top of "B" track must now be transferred to the bottom track, for we shall need the top track of this tape for our final composite. The transfer is done on the Reflectograph. First, the tape is reversed so that the beginning is near the hub. Then, when the spool is placed on the Reflectograph, the commentary will be upside down and in the bottom track position.

When the top track has been set for recording, the bottom track (with the commentary in reverse) is fed on to it. After this, we have the commentary on both tracks, and still in the correct sync. position. Then, having confirmed by a playback that the quality and balance are satisfactory, we cancel our original recording from the top track, using the Grundig. This leaves the commentary only on the bottom track of tape "B".

Three into One. For the final operation of mixing, both recorders are used. On the Grundig goes tape "A" with its music and effects, these being fed through the two high-impedance outputs into a mixer. Tape "B", with the commentary on the bottom track, is played back by the Reflectograph and also fed from the high-impedance output into the mixer (I had my Grundig mixer modified to take the three inputs).

From the mixer, the combined output of the three tracks is fed into the top-track input of the Reflectograph.

Two snags had to be overcome at this stage. The monitoring head of the Reflectograph is so close to the record head, and the interval accordingly so short, that any necessary adjustments of modulation are difficult to make when monitoring the feed-in of the commentary. The remedy was to add an extra monitor (Fig. 1), and locate it far enough in advance to give a 1-1½-second warning on the commentary input. Mine was made from an old playback head working into an obsolete hearing-aid amplifier. The metal clip (Fig. 2) is fixed in a suitable position with Twinstick tape and the head is mounted upside down—this is very convenient because it brings the contact pins to the top for easy connection.

The second snag was, when the two recorders were running together, to maintain the speed of the Reflectograph at exactly the Grundig speed. I had thought and hoped that a strobe linked up with each tape would have been a sufficient guide; in fact it proved useless. The

losses or gains in length of tape led to anything up to 20 seconds' difference in 30 minutes of playing—a small percentage, maybe, but enough to put the recording hopelessly out of sync. by the end of the film.

Fortunately, this problem also was soluble, as the concluding instalment will show.

WHERE TO SEE THE 1959 TEN BEST

Leicester. 8th, 9th and 10th Mar., 7.30 p.m. Presented by Leicester & Leicestershire C.S. at Trinity Hall, Trinity Lane, Leicester. Tickets 2s. from P. J. Smith, 73 Lamborne Road, Leicester.

Carlisle. 13th and 14th Mar., 7.30 p.m. Presented by Carlisle and Border C.C. at Silver Grill Restaurant, English Street, Carlisle. Programmes 2s. 6d. from Halesy, 1 Citadel Row and 1-3 Abbey Street, Carlisle.

Clacton-on-Sea. 15th Mar., 7.45 p.m. Presented by Clacton C.C. at Savoy Theatre, Clacton-on-Sea. Tickets 2s. 6d. from Frank Judge, Dumont Avenue, Pointclear, St. Osyth, Essex.

Bolton. 17th Mar., 7.30 p.m. Presented by Bolton A.C.S. at Co-operative Society, Bridge Street, Bolton. Tickets 2s. 6d. from J. A. Graham, 186 Greenmount Lane, Bolton.

Welwyn Garden City. 21st Mar., 7.30 p.m. Presented by I.C.I. (Welwyn) C.C. at Imperial Chemical Industries Ltd., Bessemer Road, Welwyn Garden City. Programme 1s. from D. P. Evans, 34 Broomfield Road, Welwyn, Herts.

London. S.W.7, 22nd and 23rd Mar., 6.30 p.m. first night, 7 p.m. second night. Presented by London Transport Photo Group at South Kensington Dining Club, Pelham Street, S.W.7. Tickets 2s. (including programme) from L. F. Dennis, 59 Primula Street, London, W.12.

Widnes. 22nd Mar., 7.30 p.m. Presented by Widnes F.S. at Queen's Hall, Widnes. Tickets 2s. 6d. from Hon. Sec. 28 Withycombe Road, Penketh, Lancs.

Wolverhampton. 23rd Mar., 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from Mrs. B. Jones, 3 Adams Road, Wolverhampton.

AMATEUR CINE WORLD • 9th MARCH 1961

Are Ambitious Family Films Worth the Trouble?

Here's one that can be faulted in many ways, but 14 years on what a captivating record it becomes!

IT is not often that published short stories can be filmed without a great deal of modification — and in any case, there is often copyright to be considered — but years ago Mr. G. Wain (author of *How to Film*) neatly sidestepped all difficulties by adapting a short story from his own school text book, *The Adventures of Albert*. It tells how baby Tim wanders off by himself. His mother cannot find him, so everyone sets out on a search. Meanwhile, Tim toddles over railway lines and by the canal. Eventually he toddles home and falls asleep in a basket in the woodshed, to be discovered by the searchers, who believe he has been there all the time.

This is a neat, quite credible little story — in fact, you might like to adapt it to suit your own family. Tiny Tim was played by Mr. Wain's three-year-old son, and there are some delightful shots of him sitting, sucking his thumb, on the swings, wiping his hands clean after throwing a stone into the canal, bobbing over a bridge and clambering down some big steps. All these are truly characteristic, and provide excellent material for a family film.

We are introduced to the principal characters right away, and since Mr. Wain wanted to bring out the connection with his school book, he used subtitles to identify each of them and then showed them smiling directly at the camera. For once this was perhaps admissible! These titles are most attractively lettered (Mr. Wain is an art master). But I'm not very happy about the main title, *Much Ado*, for the "about nothing" which one automatically adds could suggest one would be advised to look at something else; and at best it gives the plot away!

"The children set off to visit their aunt and cousin", explains a sub-title, but it would have been more helpful had they stayed at home, for it is some little while before one realises who is who. And until one does so realise, one can't get the hang of the plot. The first minute or so of a film can determine an audience's reaction to the whole.

"Will you mend this latch sometime for me, Albert?" the aunt asks the

older boy. A nice touch this, because when young Tim toddles off into the road, it does not seem odd that he could get through the gate. Indeed, the thought that he *might* do so may already have occurred to us. But when he does slip away, the dangers which surround him are not presented very effectively, largely because of weak continuity.

We see him go through the gate onto the main road, then there are three shots of cars and lorries on the road. But when we return to Tim, he is safely in a country lane. Since he is not shown avoiding the traffic, the build-up is wasted. Then



Although Mother may valiantly try to distract baby's attention from the camera, there will inevitably be some shots in which the infant gazes fixedly at it. A few additional shots, however, will save the day. Take some from Mother's viewpoint, so that in effect she takes the place of the camera, and it will be assumed that in staring at the lens, baby is staring at her. (Frame enlargement from the prizewinning Pinner C.S. film, "Trial and Error").

he climbs onto a gate to look, apparently, at a horse. The horse moves towards him, then suddenly there it is, looking over the hedge, and Tim has already walked past.

A "Beware of the Trains" notice effectively points a shot of him clambering over the rails at a crossing. Meanwhile Albert peers into a dust-bin and the woodshed for him. In the shed is a basket covered with a sheet (C.U.), and once again we are prepared for what is to come and ready to accept Tim's discovery there.

We cut straight to the canal. The

camera pans left to reveal Tim beside it. I would have been tempted to have shown him reaching out for something, but perhaps Mr. Wain wanted to keep it all as natural as possible. Then Tim returns to the railway. A pity this, as nothing very much happens here. True, a train bears down on us, but Tim is never in the same shot with it, and, by the time the train reaches us, he is safely back on the road. A climax is all too obviously lacking. "I ran out of film", explained Mr. Wain. "I had intended faking a near escape but never got round to it". Better, then, to have been content with the first crossing. There is no point in showing the second if it adds nothing new.

The film ends when Albert has a second look in the shed and there, sitting in the basket, and smiling up at him, is Tim. A sub-title lets us know that the family suppose he has been there the whole time.

I once made a film with a similar theme but, in my version, the child wandered off while his mother stood gossiping in the street and returned before she realised he had gone. Obviously many variations are possible, but two points should be noted: (1) Great care is necessary if continuity is to be preserved, particularly if you are dealing with a very young child who does not understand what you want of him. Mr. Wain succeeded very well in getting apparently unselfconscious shots, but they do not always join smoothly together.

(2) The main value of the film will lie in characteristic shots of the child reacting, spontaneously if possible, to the adventures with which you provide him. Mr. Wain certainly secured these, but his camera should have approached closer: the best shots of people are taken at a distance of about three or four feet. If there is plenty going on, you can film even as close as this without your subject realising it. But how seldom does one see family films in which a child's head really fills the screen!

Much Ado was produced in 1947. "Tim" is now 16 and his "cousin", really his sister, who appears as a little girl, now has a five-year-old daughter of her own. Who says that ambitious family films like this are not worth the trouble? I'm sure none of the Wain family do.

NEXT WEEK

Behind the Scenes in a Designer's Office
In the third article in this popular series the design staff of Messrs. Tri-gauge Apparatus Ltd. debate the pros and cons of the features suggested for a new 8mm. camera to sell at between £40 and £50.

Converting the G.45 Gun Camera
Removing the heater system, wiring alterations, shutter release and aperture plate modifications.

An odd length of film to use up?

Why Not Make Two-Minute Tales?

ASKS E. H. BUTLER

ONE day last summer I had a half-used reel of 8mm. film in my camera. The exposed portion was needed rather quickly, as it was to be taken to Australia by some visitors. Question: what should be done with the remaining 25 feet? Waste it? Use it on stock shots which might never be needed? Or what?

The answer was supplied the next Sunday afternoon. The camera was taken into the garden, and the half reel of film used in shooting a family cameo. The intention was to get a friend used to handling the camera; the result — and his efforts were quite praiseworthy — was a two-minute tale so successful in the family circle that others are being added to it.

There were five of us: three men, two ladies. Our props were a bag of golf clubs and a ball. The finished product was a little comedy called *Goofy Golf*, which was shot off the cuff. But before we began, we discussed at some length what we should do and we worked out the camera angles and close-ups. Although the film was far from perfect, it was better than having everyone strolling round the garden and being told to "do something".

This series of Two Minute Tales is coming along quite nicely now, and when a family programme is called for, two or three of them make a pleasant break among the inevitable holiday and wedding films. Utilising the odd half-reel in this manner provides a valuable lesson in using footage economically. It helps one to appreciate that provided a shot is properly composed, the eye can take in a scene much more quickly than one might suppose. Sometimes, rapid cutting is needed to get all the story into 25 feet, and when making films of this length it isn't long before you realise that three two-second C.U.s can convey an action just as effectively as a ten-second L.S. because the C.U.s direct the eye to the principal part of the action. In a L.S., there is generally so much extraneous detail for the eye to take in.

When filming to a tight schedule, too, you have to take the trouble to work out the best way of telling the story effectively in the minimum number of shots, but not rushing it so that the point is lost on a complete stranger. And there is the advantage that editing doesn't take a lot of time, so you can be learning from your errors within a few days of shooting.

Here are some ideas for your own Two Minute Tales, a few of which have already been used and some which are

still in embryo, waiting for the next occasion when there is an unfinished reel in the camera:

Goofy Golf: Two ham-fisted men set out to play golf and at first succeed only in getting mixed up with their clubs. The first drive goes high into the air and lands in a bunker. Suddenly from the other side appear the heads of a surprised courting couple. The second drive sends the ball into the lap of a woman sleeping in a deckchair. She gets up threateningly, and the ham-fisted ones — because the film in the camera has almost finished — are seen running away at 8 f.p.s. The result is a film which is perhaps not very funny to outsiders, but which can be a success in the drawing room.

Lace Making: A neighbour does pillow lace making for a hobby, and half a reel was used showing her setting up a pattern and weaving it. Finally, there were a few shots of some of her very lovely work. If you know anyone with an unusual hobby, why not try half a reel on it?

How to Write a Letter (a Pete Smithian effort): A man takes out his fountain pen. It is empty. So is the ink bottle — after he has upset it. He takes out the stub of a pencil, but the point breaks. He tries to sharpen it and it breaks again. In a temper, he flings it away. Then his face broadens into a smile. C.U. of telephone. Final shot: man dialling a number and delivering his message instead of writing a letter.

How to Darn a Sock: A man making a mess of things, as above.

How to Separate an Egg: Separating the yolk of an egg from the white is a knack which can be used for a straightforward two-minute instructional film, or it can be turned into a little comedy (only wear old clothes and clean up after!)

Another Two Minute Tale I hope to make one of these days will have as its basis "From Film to Life", a stage illusion worked by the late Horace Goldin, a famous magician who lost his life while performing a dangerous trick — catching a bullet fired from a rifle — about thirty years ago.

Goldin used an old-time melodrama in "From Film to Life" which was made entirely in long shot and employed stop-motion technique. During the projection of the film, he stood beside the screen masking, talking to the actors whose voices were supplied by his assistants behind the screen.

At one point, a lady would appear wearing a cloak. "Let me take your cloak", Goldin would say to the lady on the screen. She would take it off, hold it at arm's length and — by using stop motion — it would disappear. At the same moment it would be seen in Goldin's hand, he having taken a cloak from behind the screen masking. All very simple and — since you could only see Goldin in the reflected light from the screen — tremendously effective.

Then the villain would enter, complete with gun, and would make a move to threaten the girl. "Oh! no! you don't shoot her". Goldin would say and, producing a revolver, he would fire first and the man in the film would fall dead. And so the illusion went on for several minutes.

The idea of doing something similar has been in the back of my mind for some time, and now that variable focus projection lenses are available, so that a much larger picture can be obtained in an ordinary drawing room, something might come of it yet. Even if it's a flop, such a two-minute novelty will have given a great deal of pleasure in the working out for very little film stock.

(Note: the highly ingenious combination of live action and film is the basis of the "Magic Lantern" entertainment at the Saville Theatre, London. Lia Low discusses the programme next week. A report on the original version presented at Brussels Expo appeared in A.C.W. for March, 1959).

Sportster 5 Arrives

THE FIRST British-made 8mm. camera to have a built-in zoom lens has joined the Bell & Howell range as the Sportster 5. Like its immediate (and, zoom apart, almost identical) predecessor, the tri-lens Sportster 4, it has fully automatic exposure control. One unique feature is a two-position starting button that enables speed to be changed from 16 to 48 frames per second — and back again — not only without interrupting the shot but also, since the lens iris alters automatically to compensate for the changed exposure time, without adjusting the lens.

Although the new camera is a product of the Rank Precision Industries factory in Gloucestershire, it appears to be identical both in looks and detailed specification to the Director 414 Zoomatic, the Chicago-made Bell & Howell first described in *ACW* last June. The zoom lens is, in fact, the American B. & H. f/1.8 Varomat, focusing down to 6ft. and with a zoom range of 9-27mm.

In next week's issue will be an illustration and further details of the Sportster 5. Complete with leather carrying case and a pistol grip, the camera is to retail at £105 11s. 1d. including tax.

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"Model shots intercut with live action shots of crew in reconstruction of night raid by Lancaster bombers". Thus, last May, did A.C.W. describe *The Night Raiders*, a Ten Best entry from Johannesburg which won for Mr. Gibson a Four Star Award. Our synopsis failed to mention the hair dryer, needle or unravelled stocking—or the pleasure other readers can get from the ingenious use of domestic odds and ends.

THE AIRBORNE BOOT

BY JAMES GIBSON

FROM THE 400ft. of double-run 8mm. exposed came 225ft. of usable material—and six months of blood, sweat, toil, tears and fun. I had never attempted this kind of model animation before and had to feel my way through almost every frame.

A typical difficulty arose with the aerial shots of our model aircraft—and five of them appear in the film. The ordinary sewing cotton used to hold them up looked like the cables of a suspension bridge. In the end, they had to be strung from single nylon threads, carefully unravelled from an old stocking. Before this, it should be added, each model had taken a full week to build.

Finding motive power for the propellers was easy—a hair dryer held just out of the field of view—but taxi-ing and take-off called for a tractive force capable of smooth acceleration. Solution: the projector, drawing a length of film which was attached to the model by an invisible tow-rope of nylon thread.

Then there were the searchlights. Shots of the real thing taken at a local show produced only black film, so a single "beam" was cut from white cardboard. Superimposing this seven times on one shot gave a realistic from-the-ground view of the raid. The searchlights as seen from the aircraft were also faked, this time with an electric torch and four superimpositions on the same shot.

There is a blazing factory of which

the audience, regrettably, is hardly conscious in the finished film. It took three weeks to build and about thirty seconds to burn. Luckily there was no need to reshoot!

A 100 watt bulb operated by a bell-push was an obvious way to reproduce the flashes of A.A. guns, but the bursting shells needed something more sophisticated. Each burst was made by a one-frame exposure of a dot of light, followed by three more single frames progressively stopped down to fade it out. This technique would not simulate the tracer from machine guns. These moving streaks of light had to be scratched on the film after processing. Every third frame was treated in this way with a sharp sewing needle. A jeweller's eyeglass was used to see the image, for lining the flashes up with the barrel of the gun they were supposed to be leaving was a delicate job.

The scope for tricks—and these are among the things that make our hobby so enjoyable—was not limited to the



Lancaster airborne—on threads from a nylon stocking.



Bomber pilot in his cockpit: the inside lid of a car boot was used to simulate the interior of the Lancaster in all the crew shots.

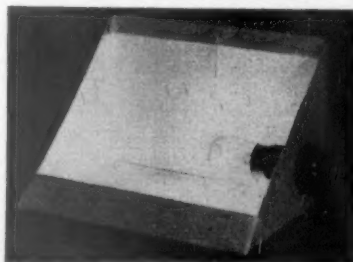
model work. For example, in a part of the world where old Lancaster bombers are not plentiful, some substitute had to be found for the pilot's cockpit. One of the illustrations shows what it was.

A MAKESHIFT EDITING AID

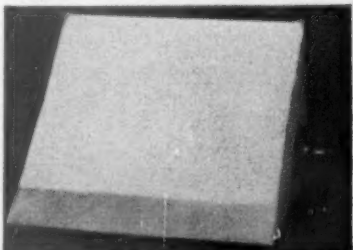
IF you don't possess a film editor, you probably view your film when editing by holding it up to a lamp or a window, and that probably brings on a crick in the neck. Viewing it by the light reflected from a sheet of paper is not very good; a piece of paper lit from underneath is better, but the effort of bending over it can be trying. So slope it.

The illustration shows a crude gadget—it couldn't be cruder; but given the idea you could easily make a more finished article—which enables you to look at a strip of film, using a watchmaker's eyeglass, without effort. It was made from one end of a box which had contained a pair of shoes. The sides were cut to give a slope of about 45°, a 5 watt lamp fixed inside, and a piece of tracing paper fitted with Sellotape across the open front (which measures 6½ in. square).

It is admittedly not very robust; wood or stout millboard would be better for the structure, and a piece of opal or ground glass for the illuminated front. But this rough effort will do until there is time, and inclination, to make a better model.



A piece of a shoe box, a 5 watt lamp . . .



. . . and a piece of tracing paper stuck down with adhesive tape



Producer Gibson (LEFT) tapes dialogue from the "crew". The main sound track, loaded with special effects, was recorded first, and the voices superimposed.

A Film With a Split Personality

BY LIA LOW

THERE have been a number of films lately about Northern cities. As a comparatively novel film setting it has usually been given a good deal of attention—in *Room at the Top*, for instance, or *Saturday Night and Sunday Morning*, in which the locality made the film. *The Mark* is also set in an unidentified Northern town, but for all the local character it contains, it might have been anywhere. The most likely place, judging by the mid-Atlantic flavour, would be the Azores.

There can rarely have been a film in which locality was emphasised so much and any sense of it so absent. The hero, a reformed sex offender, is a Canadian. Stuart Whitman plays the part well, but there is as much reason for his being Canadian as there is for his girl friend



Ruth (Maria Schell) to be Swiss. Even the psychiatrist who helps him towards normality (Rod Steiger) is Irish, and his prison companions, who include a negro, speak with American accents.

Even the dialogue suffers from a linguistic limbo—we have “parole” for probation, talk of “executive assignments” and so on.

If it seems strange to make a comparative detail the first comment on a film whose subject seems unconventional enough to call for first mention, it is because the film's split personality is more striking than its hero's disturbance. Direction, script and camera work all seem to be conscientious and competent at one moment, only to fall to B-feature depths of carelessness and cliché in the next.

For instance, Jim Fuller (Stuart Whitman) is offered his first chance after prison by a powerful industrialist (Donald Wolfitt, giving his standard tycoon performance). He is given an office of a splendour seen only on the screen in the type of town we are in. Instead of looking round on his first morning, opening a few cupboards and drawers, even looking out of the window, he immediately sits at his desk and starts going through some unconvincing looking papers, as if he had been arriving there at 9.30 a.m. for years.

And what would you say was the screen's tritest impression of a journalist? Feet on the desk, cigarette in the corner of the mouth, blasé telephone manner? Exactly the portrayal of the reporter for a salacious newspaper (Donald Houston), who nearly undoes Jim Fuller's cure.

There is a love interest, of course, between Jim Fuller and Ruth, his boss's secretary. There is more than usual justification for it, since Fuller's capacity for such a relationship is a measure of his cure. But whereas it could be significant and sensitive, it seems to be spliced together from the pieces left on the cutting

TOP: Jim Fuller and psychiatrist. CENTRE: The small girl (well played by Amanda Black) who makes Jim Fuller (Stuart Whitman) realise that he is cured. BELOW: Group therapy in prison, directed by Dr. McNally (Rod Steiger) with Jim Fuller as the main target.

room floor from those cigarette commercials. Even that old symbolic shot of the two pairs of bare shoulders over the sheet is used.

Yet the same script that puts clichés in the mouths of the lovers contains the most convincing dialogue ever given to a film psychiatrist. Dr. McNally (Rod Steiger) may be rather loaded with eccentricities—peculiar suit, endless Turkish cigarettes and coffee—and Rod Steiger's performance may be a little forced, but the psychology is convincing.

The most memorable performance is Stuart Whitman's as Jim Fuller, not by any means an easy part. He succeeds in being a pleasant looking young man who could have been a pervert, and is changing from a conscientious reformee to a nearly defeated outcast without straining the established character.

On the whole this is a good film—though it lacks cinematic imagination and is far too patchy. The best thing about it is that it was made at all, for it was high time for psychiatry to be depicted as a co-operative effort between psychiatrist and patient, and not as a sort of twentieth century black art, or an easy cure-all, or a joke. And it is no bad thing that there should be a film in which an abnormal man is the hero and not a villain who ends up in a blazing waxworks or whatever. Even if Jim Fuller is a little too well cured, a little too earnest, this film may redress the injustice that the cinema has consistently done to psychiatrists. What a pity it was not set in a real place!

FILM STUDY AT SCHOOL

SEVEN times a year—in the six bi-monthly issues of *Screen Education* and once in *Screen Education Year Book*—comes a reminder that unlimited enthusiasm can triumph over limited resources. Looking at the lively periodical and thick annual of the Society for Education in Film and Television, a professional publisher could be forgiven for doubting that they are the work of a body with fewer than 500 members and no full-time staff. But then, there are professional producers who would be just as surprised by the standard of film-making done in the schools to which these members belong.

The 1960-61 *Year Book* contains in its 124 pages several articles confirming that, as the Cinema Consultative Committee put it in 1958, “the teaching of film appreciation . . . is practicable in all types of school and under widely differing sets of conditions”. The catalogue of films made by children is now 151 titles strong. It is no surprise to find that the most prolific school (12 titles so far) is Kings' College, Wimbledon, under ACW contributor Jack Smith.

The *Year Book* costs 4s. post-free from S.E.F.T., 34 Second Avenue, London, E.17.

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GETTING OUT OF THE RUT

THERE is usually something to be learned from any shot that makes a particular impact on an audience, and one of these occurred in a film made this winter of the floods at Crickhowell on the River Usk. The shot showed the front door of a riverside pub: flood-water lapped against it and the usual fragments of flotsam floated past. But what riveted the attention was the sight of water pouring out of the building through the keyhole. There had been a quick fall in the flood level, with the result that the water within the deserted pub was almost two feet higher than outside.

This shot had caused great local interest, and I was able to borrow the film. It was of very good quality throughout, but the impressive feature was that much of the action appeared to have been shot from points within the flooded areas. For example, that keyhole shot seemed to have been filmed from about the middle of the road between pub and river, and this was under two feet of water—water moving quite briskly.

Well, as usual, the answer was that special trouble had been taken: this amateur was also quite a practised frogman, and he had calmly donned his outfit and chosen the camera positions regardless of water. Thus, to give another example, instead of the stereotyped flood shot of people standing at the edge of a flooded patch of road staring away from the water at a camera on the dry side, here we saw them looking out over the flood, with the water lapping near their feet and the dry road winding away behind them.

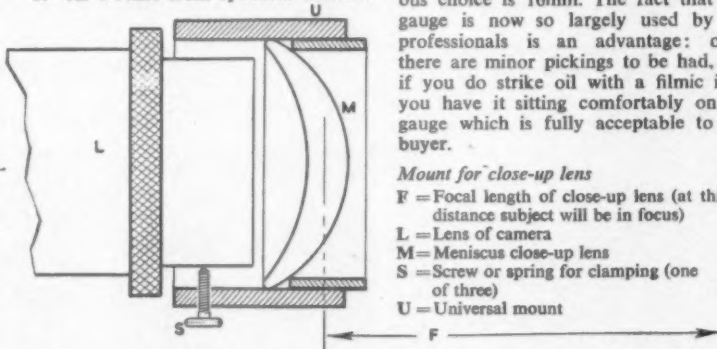
Luckily, there are not always floods waiting to provide dramatic shots for film-minded owners of frogmen's suits. Even so, the moral is clear. At any time, but particularly when automatic cameras have removed some of the technical hazards from filming, some extra trouble is required to get shots that are out of the rut. Here are brief reminders of some of the classic cases:

1.—For better and fresher and "different" establishing shots in holiday films, town or country or seaside, shoot between 7.30 and 8.30 a.m. in May, June and July and half-an-hour or so later in April and August. The sun's angle and colouring are then highly photogenic, and if there has been slight rain the atmospheric clarity is unsurpassed. As this is two hours clear of sunrise, normal exposures can be given. But the light is too harsh for close-ups of people, so these should be done with backs to

the sun and a white reflector by the camera.

2.—For better and crisper close-ups, resolve to buy and use a set of close-up lenses. These can be had in universal mounts to clip over any lens and should be of the double-meniscus type (see sketch with concave side facing camera). The distance from subject to close-up lens should be equal to the focal length of the lens, the most useful lengths being 20, 40, and 80 inches. Such a set will well repay the trouble they cause to anyone with a fixed-focus lens. By the way, the close-up lens holder should incorporate a bit of card which shows in the viewfinder; then you will not forget you have left it in position.

3.—As a relief from eye-level shots in



travel films, remember that most attractive high buildings have windows from which film can be shot. Use them both to give a new view of other attractive buildings, and to get high angle shots of the streets below—the high angle shot with camera vertical is unusual and often effective. Elevated camera positions can be particularly fruitful in the older Continental cities; delightful views of quaint roofs and windows are to be found from the houses clustering around the cathedrals.

4.—Sequences must open and close. So, to save your audiences the jolt of unheralded starts and sudden stops, resolve to incorporate fades or wipes. Some additional planning work is needed to ensure that the fades are added to the required shots during the hurly-burly of shooting, but it is not expensive to shoot too many rather than too few—they can be cut if not needed and fades with the lens iris are simple to make and usually effective.

For fade timing, copy TV, as this is what audiences expect nowadays. A fade-

in should start with the lens closed three stops beyond the filming aperture needed for the shot, then open the lens as smoothly as possible during about the first 1½ to 2 seconds of the shot. With an automatic camera you first set up for the shot, note the aperture reading, then turn the control to manual and proceed as above.

Of these four reminders, the first and third are mostly "artistic" and the second and fourth mostly "technical". The art and the craft of film making, just as with painting and the theatre, are complementary; both must receive their share of the film maker's care.

Striking Oil with 16mm.

IT IS NO secret that, though I have a great regard for 9.5mm. achievement, I nevertheless would not advise any new entrant to the hobby to take up that gauge. The quality of 8mm. is fully acceptable for home use. For those who must have a larger frame size, the obvious choice is 16mm. The fact that this gauge is now so largely used by the professionals is an advantage: often there are minor pickings to be had, and if you do strike oil with a filmic idea, you have it sitting comfortably on the gauge which is fully acceptable to any buyer.

Mount for close-up lens

F = Focal length of close-up lens (at this distance subject will be in focus)

L = Lens of camera

M = Meniscus close-up lens

S = Screw or spring for clamping (one of three)

U = Universal mount

Titler in Two Hours

THE 16mm. man who has to study cost in his filming should always bear in mind that his titling need cost no more than on 8mm. A 100ft. reel of positive 16mm. stock costs 24s. 11d. The cost of processing it oneself in short lengths is negligible, and if it is to be spliced into colour film it needs only to be tinted to suit the key colour.

These do-it-yourself titles offer the additional advantage of being available for projection a couple of hours after shooting, and when one acquires the knack of making them one says goodbye to the annoyance of finding that one is short of a title and so must wait till another full reel of film is shot and processed. For the titles to look well they must be richly black—the exposure is about f/1.9 with two 100 watt pearl lamps in conical reflectors at 12 inches from the title card. Develop fully in any fine-grain developer, and finish in a fixing and hardening bath followed by 30 minutes in running water.



The 9.5mm Reel

BY CENTRE SPROCKET

AN 8mm. LENS FOR THE PRINCESS PROJECTOR

FIG. 1. T.T.H. f/1.65 1 in. lens on Princess projector; this is a wide-angle lens giving a large picture with a short throw

STARTING with 9.5mm. in the early summer of last year was something of an act of faith, but that is what Mr. R. D. McMillan of Woodside Park, London, did. His last venture into cine was in 1932, when—a schoolboy then—he acquired a Pathe Kid projector and a Motocamera B. "I remembered the excellent results from a small outlay which I achieved", he says, and as he still had the camera, he exposed a trial charger of Kodachrome. Again the results were excellent, so he bought a Princess projector.

"I found that the Colotar lens did not give a clear enough picture, however", he tells me, "so I got an 8mm. projection lens—a 1-in. T.T.H. coated f/1.65 (the one advertised by Harringay Photographic Supplies Ltd. in A.C.W.). This had a 22mm. barrel—too thick for the Princess—but it proved to be merely a thin tube fitted over another containing the lens assembly. Gently prising off the outer barrel, I found that the inner barrel fitted the Princess tube perfectly, giving a fine 3ft. picture on a matt white screen at 9ft."

It is generally accepted that the normal focal length for a projection lens should be twice that of the normal camera lens. Some writers claim that this is the minimum acceptable, and affirm that a longer focal length is to be preferred. It seems to me that, in this respect, only 9.5mm. projectors have been designed with the home user in mind, for the standard for 9.5mm. cameras is a focal length of 20–23mm., so that theoretically the ideal for projection lenses is 40–50mm. But this gives too small a picture at the length of throw available in the average living room, so a 1½ in. or 35mm. lens is usually fitted.

Standard in 16mm. projectors is the 2in. lens, but as most 16mm. machines are probably used in halls, the narrow

angle does not matter. It would appear that making the 1in. lens standard for 8mm. projectors was merely a matter of the manufacturers halving 16mm. in everything—including the film. It will be seen that to use the 1in. T.T.H. in the Princess is to use a very wide angle lens indeed.

Pathescope themselves tacitly admit that there are better lenses than the

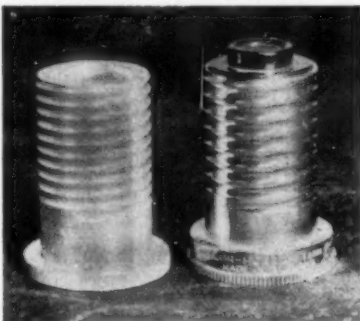


FIG. 2. The T.T.H. and the Colotar compared. In spite of the very much smaller rear element, the T.T.H. covers 9.5mm. perfectly. Both lenses have 22mm. barrels. The deeper cutting of the helical screw on the 1 in. lens does not affect the fitting.

Colotar for the Princess, for they supply a 1½ in. Dallmeyer as an optional for an extra £2 2s. I am a little puzzled by Mr. McMillan's reference to the modification required by his T.T.H. lens; the Colotar on my Princess has a 22mm. barrel. The illustration shows my projector fitted with the new lens, which pushes directly into the mount without the need for any alteration whatever.

I find it rather surprising that a 1in. lens should have enough covering power, designed as it is for 8mm. use. The rear element is very much smaller than that of the Colotar. But certainly there is a great improvement in picture quality,

even at the edges. For maximum efficiency, of course, the optical system should be designed as a whole, the condenser used bringing the lamp to focus at the optical centre of the projection lens. Hence a condenser of shorter focal length might give still better results.

In the Princess it is a push-fit in its housing, and although I had another of the same diameter, the difference in focal length would have made the change not worth the trouble. The existing condenser focuses the lamp in a plane well in front even of the Colotar, giving the effect of semi-diffuse lighting as found in many enlargers. It is claimed that this enables a cheaper lens with less covering power to give a satisfactory result, which may in part explain the success of the 8mm. projection lens.

The f/1.65 is not only sharper, perhaps due to its being coated but, being three times faster than the f/2.8 Colotar, actually gives a brighter picture in spite of the larger picture size. It is not one of Harringay Photographic's regular lines, but I understand that they have supplies for a month or two yet.

Getting a long-focus lens for the more powerful 9.5mm. projector usually presents no problem. It is normally required only for use when shows are given in places where the lower-powered projector would be useless. A vast variety of 2in. lenses in a wide selection of mounts is available for 16mm. and, of course, they cover 9.5mm. perfectly. I wanted such a 2in. lens instead of the 35mm. f/1.6 Roussel Kylux in my Cine Gel, and found that the Dallmeyer Super-Lite fitted perfectly. The speed of this lens is not marked, but a meter reading on the screen shows that exactly the same amount of light is transmitted.

Mr. McMillan has been using the Motocamera he bought twenty-nine years ago, and it is unlikely, therefore, that it has been adjusted for the newer emulsions, so in one sense it is fortunate that he used (as he tells me) only Kodachrome and Gevaert Super 26'. The newer emulsions are very much more slippery, and the take-up of the older camera often has to be adjusted to prevent its pulling the film through the gate when the shutter is open, and so giving a double or blurred image. Adjusting it

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Fixed Focus Lenses ; Depth of Field

MANY 8mm. cameras and some 16mm. cameras have *fixed focus* lenses. This means that the lens is set in such a way that the picture will be sharp for all objects from about 5 feet to infinity. This is possible because with lenses of short focal length there is great *depth of field*.

Depth of field (sometimes called, inaccurately, depth of focus) is the range of distances over which objects will appear sharp when a lens is focused on a point somewhere between the nearest and farthest objects. For example, if a 10mm. lens is focused on an object 7 feet away, with the aperture set at $f/4$, everything will appear sharp from 4 feet to 30 feet; at $f/5.6$ everything would appear sharp from $3\frac{1}{2}$ feet to infinity. So if the lens is set so that it is permanently focused on 7 feet, it will give sharp pictures of almost everything it is likely to be required for in normal everyday use.

It happens very seldom that you want to get sharp pictures of a distant scene with an 8mm. camera at an aperture bigger than, say, $f/5.6$. The fixed focus lens is not very good for objects close to the camera, particularly at big apertures. But those can be made sharp by putting a *supplementary lens* in front of the camera lens.

A supplementary lens is similar to an ordinary positive spectacle lens, and is inexpensive. When one is put in front of, and close to, the camera lens, objects will be sharp if they are the same distance from the supplementary lens as the focal length of that lens. The power of such a lens is expressed in dioptres; a lens of 1 dioptre has a focal length of 1 metre (40 inches), and a lens of 2 dioptres a focal length of $\frac{1}{2}$ metre (20 inches), and so on. So if a 2-dioptre lens is put in front of the camera lens, an object 20 inches from the supplementary lens will be rendered in sharp focus.

9.5mm. Reel—continued

is a skilled job, requiring the complete dismantling of the camera, but once it has been done it will take all types of emulsion. I have come across some old cameras which worked perfectly with the new emulsions without any adjustment, and I presume that the take-up tension had slackened with use through the years, so that the cameras had readjusted themselves! Generally speaking, if an inch or so of trailer remains trapped in the gate when the charger is empty, one is unlikely to have any trouble, but one might experience it if all the film is pulled inside the charger.

This is an exception to the rule, applicable when a focusing lens is used, that distances should be measured from the plane of the film in the camera; when a supplementary lens is used, the distance is measured from that lens.

Supplementary lenses are useful for big close-ups of people, or small objects, and essential for filming titles with a fixed focus camera. If the supplementary lens is made specially for the camera in use, it can probably be screwed in position. Otherwise it may be affixed temporarily by means of small pieces of adhesive tape.

It is, of course, very convenient to use a camera that doesn't need to be focused, and 8mm. cameras costing as much as £60 are supplied with fixed focus lenses. But sharpness is something of a relative term, and a focusing lens set for the precise distance at which you are filming—particularly with close-ups—will usually give better definition.

There is the advantage, too, that with a focusing lens you can, if you wish, throw part of the scene out of focus. This might be desirable in the case of a portrait where the background would be too assertive were it rendered as crisply as the figure; the subject will stand out in sharper relief if the background is slightly blurred. Many focusing lenses have a depth-of-field scale on the mount which enables you to see at a glance how much of the scene will be in focus at the aperture you are using.

Some cameras have a *turret* with two or three lenses of different focal lengths, any of which can be brought into the taking position by merely rotating the turret. If there are three lenses, they will be normal, wide-angle, and long-focus. As a rule, but not necessarily, the long-focus lens can be focused, because it has less depth of field than the normal lens. The wide-angle lens has greater depth of field and will probably be of fixed focus.

With some other cameras there is one fixed lens and a turret which, when turned, moves in front of that lens attachments which have the effect of increasing or decreasing its focal length. Such cameras are less bulky than those with three lenses, and as there is only one iris diaphragm to serve all three focal lengths, the coupling of an automatic exposure meter is made simpler.

Cameras with *zoom* lenses are becoming increasingly popular. The zoom lens



is made so that its focal length may be varied within certain limits (e.g., 10mm. to 30mm.) by moving a lever which changes the relative positions of the lens components. The effect is of suddenly, or gradually, coming nearer to the object, which consequently increases in size on the screen.

A zoom lens may be fitted as the only lens on a camera, or one can be used occasionally on a camera which has an interchangeable lens, provided there is room for it and for its associated special finder. Someone has said that in ten years' time we will all be using zooms, and that turret cameras will be out of date. But this is very doubtful; zoom lenses are expensive and bulky, and in their present stage of development, at any rate, do not give quite the same quality of picture as a good lens of fixed focal length. Moreover, the zoom effect is one that is best used sparingly. A succession of zoomed shots can be wearying; the audience may feel that the cameraman is more concerned to show what a wonderful camera he has than to make his subject interesting.

The zoom effect is not quite the same as that obtained by *tracking*; that is, moving the camera gradually closer to the subject by mounting it on a *dolly* and pushing that along. You will see both kinds of shot frequently on television, and you can determine which is which by observing the background; with a zoom the perspective remains unaltered; in a tracking shot it does not.

Let us suppose you start with the figure of a man, full length, standing in front of a picture some few feet behind him, so that his head just fits in the frame of the picture. If you use a zoom lens, the relative size and position of head and frame will remain unchanged, for all you are doing with the zoom is to enlarge part of the scene as it appeared at the outset.

If, however, you move the camera nearer to the man (tracking) you will get to a position where the head has increased in size on the screen (e.g., head at 4 feet) whereas the picture frame (at 8 or 9 feet) has increased to a lesser degree, and the head will hide the picture frame altogether.

Problems of Tone Gradation

IN the old days in film studios, it was quite common to see yellow tablecloths on the property tables, and actors on set wearing dinner suits with yellow shirt fronts. Although film emulsions have greatly improved since then, many studios still continue the practice, so that the dazzlingly contrasty black and white title card which ends your favourite commercial may in reality be a deep green or red card with yellow lettering.

Television cameras are just as susceptible as film cameras in this matter. Most TV cameramen, especially if they are using the more sensitive image orthicon tubes, like to have a certain amount of black in the scene they are televising. This gives them their "black level", which is a kind of datum line above which the video signal takes place, and below which are squeezed all the other complicated signals which have to go out on transmission to make receivers work properly. If the black level is set too low, some of these signals get mixed up with the video signals and cause interference on the TV screens, while if the black level is set too high, it becomes difficult for the camera controller to get good tone gradation.

Even with a well-adjusted black level, however, the brighter tones around the white end of the scale are not reproduced true to tone, and if they are too large in area or are too bright they tend to dazzle the cameras. Consequently film men shooting material for television have the nice problem of deciding how bright to make their highlights in relation to the darker tones of the subject.

A typical example occurred the other

day in a "photan" commercial we were making. A "photan" or "visual squeeze" commercial is made up of a series of still photographs, filmed in such a way as to suggest movement, like the original Lyril commercial. The photographs were prepared for the client by a still photographer who, unfamiliar with television requirements, was horrified by our suggestion that he mount his cut-out stills on grey card.

Instead, he printed them as though they were to be used for magazine reproduction, and used white card as a background for them. To the eye they certainly looked good, and the client, worried that our suggested grey background would spoil their looks, insisted that they be filmed as they stood.

Of course, the inevitable happened. The day after the first transmission, the client was on the phone to us complaining that the film was far too dark, and that he could not see any detail in the photographs. So we ran him the print on an ordinary projector, just to prove that it was technically O.K., which it was — for film.

But on the telecine, the large areas of clear film which represented the white backgrounds let so much light through that the scanner could not cope simultaneously with them and the darker tones of the cut-out stills. One of them had to suffer, and in this case it was obviously the darker tones which were the victims, most of them disappearing down below the black level, below which everything is reproduced as black whatever its real tone.

So the photographer had to remount all his stills on grey card, the client had to bear the expense of having us re-film the material, and we were left wondering for the umpteenth time why some people just will not accept technical advice about film-making and photography from those whose business it is to know.

According to Contract

IN a recent issue, George Sewell remarked on the time and trouble it takes professional units to cost their productions, and what a surprise many amateurs would have if they costed their own filming on the same basis. Another headache which professionals impose on themselves, but which amateurs cheerfully ignore, is dealing with contracts and legalities.

No professional unit would dream of making a film at a client's request until a formal agreement had been drawn up between them crystallising their relationship. The client naturally demands legal assurances as to prices, deadlines and quality; the film-maker must protect himself over questions of progress payments, strict responsibilities and copyrights.

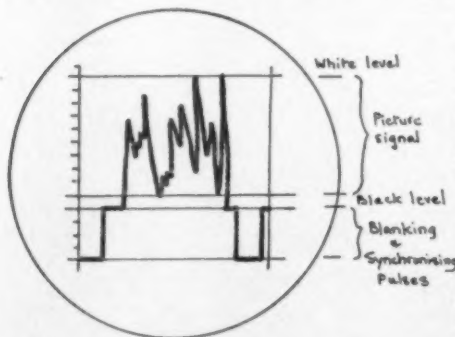
Once the contract has been signed, a whole host of legalities follow. There are Union agreements as to what production crew is needed for the jobs, and technicians must be booked well ahead; there may be foreign locations, which bring problems of Customs movement of cameras and equipment, and especially of exposed but unprocessed film. There are artistes to be cast and booked, and Equity contracts drawn up for their services, and each contract may have to go the rounds of the actor, his agency, the production company, the client and the client's agency before all its clauses are ratified.

Then there are musicians to be booked and given contracts, models perhaps to be cleared, or licences issued for the re-recording of gramophone records and payments made for all these services. Properties have to be hired, and, if valuable, insured, and terms agreed with the owners of desired locations, hotels and accommodation booked, transport hired, etc.

The list seems virtually endless, yet the unit production manager must cope with them all. And if the amateur congratulates himself that he is subject to none of this, he should at least bear in mind that he has no protection in law simply because his staff and cast have consented to join in a production for the fun of it. It needs only a photoflood to explode in the face of his leading lady for him to discover what price in cash people in trouble are apt to place upon their services, however freely offered in the first place.

An engineer's view of his television camera signal

The diagram shows the face of an oscilloscope (usually termed a "wave-form monitor") which is showing one scan of the screen. The white and black levels of the picture part of the signal are adjusted so that a picture of good television tone quality gives a wave-form operating between the two limits. If a very bright area of white is suddenly introduced to the camera, the peaks of the wave will try to start shooting up above the white level. The trace will thus be brought down till the peaks just touch the white level again.



Now the medium and darker tones have been pushed below the black level, where they are usually clipped or cut off, and will all be registering as black. A soot-and-whitewash screen picture will thus result. The part of the wave-form below the picture signal indicates whether the pulses which operate the scanning spot are working properly.

Our Enquiry Bureau has always been one of the busiest departments of A.C.W., and with weekly publication it has become still busier. Will querists therefore please note the following few points designed to enable us to offer the speediest possible service: please (1) enclose stamped addressed envelope; (2) write on one side of paper; attach the Query Coupon on page 314. Address is on page 287.

Your Problems Solved

Blank Film

My film has been returned from processing completely blank. Could you suggest a reason? The camera has been examined and nothing wrong discovered.—G.L., Whitchurch.

Somehow the film received a complete exposure to light before processing. It is just possible that this could happen were the camera operated with the door not properly closed, or if there was a very bad light leak, but it is far more likely that some mishap befell the film and that it became unrolled from its spool. It is possible for the door not to be properly fastened and yet the camera to appear quite all right. If you are certain that the camera was used correctly and that the film could not have been unrolled while it was in your possession, you should complain to the film manufacturer, stating where you bought the film; or, better still, ask your dealer to complain for you.

Automatic Sync.

I wish to run my Movilux 8A projector with a tape recorder, keeping it in step with the tape by manual control of projector speed, and using a tape-driven strobe pulley illuminated by spill light from the projector beam. I think it should be possible to connect a rheostat to the shorting socket in the top of the Movilux, and adjust this manually to control projector speed, utilising the strobe. Please give me details of the necessary resistance and connections.—J.B., Urmston, Manchester.

Zeiss make a Movilux manual speed regulator which does precisely what you want. It contains a resistance, and a switch for the lamp on the same shaft. On switching on, the resistance is all out, so the machine gets away to a quick start. The lamp also comes on. Further rotation of the knob slows the projector. There is enough range on the resistance to slow the machine almost to a stop, but, of course, the complete range is never used. The basic speed of the machine is somewhere around 17½ frames per sec., and either the Sound Coupler or the manual speed regulator is now arranged only to slow down the motor. The socket in the top of the Movilux is a 3-pin type (not 2) because it connects with the lamp circuit as well as the motor.

Snag with Wide Screen?

Wide screen just doesn't seem to have caught on with 8mm. users. Is there some inherent snag?—J.P., London, N.W.8.

Yes, principally that the optical attachments are relatively expensive, because they have to be a precision optical job, and so far they have not been mass produced. As regards results, as the picture is expanded there is a proportionate drop in screen brightness, for the same amount of light is spread over a larger area. Also, there is some apparent loss of sharpness, the same amount of picture "information" being spread over the greater area. The spread is only in the horizontal direction, of course, but one does not normally perceive more loss in sharpness

in one direction than in the other. Any additional lens arrangement must always introduce a slight worsening of definition, plus a slight increase in flare, but in a well-corrected coated lens system these blemishes are scarcely very noticeable.

Kodascope Eight-46

I am considering buying a second-hand Kodascope Eight—46 projector, offered at £15. 10s. Is it a good buy, and easy to thread and use? Would the 200 watt lighting be satisfactory for colour film? What voltage of bulb is used, and of what type, and are the lamps still current?—R.P., London, S.E.5.

It should be quite a good buy if it is in good order. Threading is very simple, there being two sprockets with fixed guide post type retainers, and a bookform gate into which the film is easily slipped. Light output is adequate. Screen brightness varies in direct proportion to the picture area, so for a brighter picture bring the projector closer to the screen so that you throw a smaller picture. The lamp used is the current 100 volt 200 watt type A1/26 with S.C.C. (single centre contact bayonet) cap, fed from our higher voltage mains through a voltage dropping resistance in the lamphouse.

Astro Light Output

The Cirse Astro now being advertised by a dealer in ACW for £23 17s. 6d. seems quite a bargain. Am I right in assuming that the reduced price of this machine is mainly due to the swing towards low voltage projection lamps, and that the Astro has no mechanical or optical snags?—E.D., Alexandria, Dunbartonshire.

The Astro is certainly good value at the current price, which appears to be due to the bulk buying policy of Dixon's, the dealers concerned. Optically and mechanically, this is a satisfactory machine. Its mains voltage 500 watt lamp is not as efficient in terms of lumens per watt as the low voltage lamps, but this does not mean that the light output is poor.

The only point to watch when using the Astro is not to risk blistering a frame of film by switching off motor and lamp at the same time. When stopping projection in the middle of a reel, always switch off the lamp first and allow time for the light to die away before stopping the motor. The same precaution is of course advisable for other projectors without heat filters, if they have a mechanism which does not run on a few frames while the lamp is cooling down.

How to Clean Stripes

I have been warned against cleaning my striped films with any of the proprietary solutions. What is the danger, and what can I use instead? C.W., Oakley, Beds.

Many of the conventional solvents soften the stripe to such an extent that it may stick to the back of the adjacent turn on the spool or, equally bad, migrate from the film on to the cleaning pad. Zonal Film Facilities, the striping specialists, recommend only high-



grade lighter fuel (e.g., Ronsonol); just enough to make a soft cleaning pad feel slightly damp can safely be used so long as the film is allowed to dry before it reaches the spool. Cleaning with petrol should be done in a well-ventilated room (as should cleaning with any other volatile solvent)—and we make no apology for mentioning naked lights.

Lamp Adjustment

My 8mm. Eumig P.8 projector does not provide enough light and a comparative test shows that the screen is indeed less well lit than by a hired model of the same machine. New projector lamps make no difference, and I am thinking of using the machine on its 220 volt tapping, although my mains voltage is 240, to improve light output. Would doing this damage the machine? I don't mind shortening the life of the lamp, if I can get brighter pictures thereby.—G.V., London, N.12.

You may safely use the P.8 on its 220 volt tapping with 240 volt mains. Average lamp life will probably be reduced to rather less than half normal; in return there should be a gain in brightness of about 30 per cent. The higher voltage will cause some increase in motor speed, but this can of course be offset by adjusting the speed control.

But there must be a reason for the poor light output, and the most likely one is that the lamp is not aligned centrally in the optical system. Run the projector without film, and position a magnifying glass in front of the projection lens to throw on the screen a clear image of the lamp filament. If the filament does not appear approximately central within the circle of light representing the lens, adjust the lamp (as described in the instruction book). to make it so.

Tape or Stripe

I am about to buy an 8mm. projector and sound outfit. My problem is whether I should use sound stripe, or (as on the Cinecorder) sprocketed tape. For simple home movies, which would you recommend?—A.T., Millom, Cumberland.

The choice between tape and stripe depends largely on what you wish to do with sound. Stripe of course is almost entirely a projection system, and as such it suits tracks which one can add to the completed film—for example, commentary plus background music. Tape, on the other hand, gives much greater freedom in pre-recording, and allows some editing to be done. Synchronised tape as a projection system is obviously more clumsy than stripe, though the tape can give higher quality of sound.

Perhaps the logical way to work is to use both: perforated multi-track tape for the original recording, then transfer this, by re-recording it in sync., on to striped film. When making a start, however, the choice between tape and stripe will partly depend on whether you would use the tape recorder for other purposes besides cine.

"It was amazing! I never knew they made films so well in those days"

SUMS UP THE RESPONSE TO THE N.F.T. SEASON OF

ENTERTAINMENT FILMS OF THE TWENTIES

A MEMBER of the National Film Theatre audience approached me after the first show of the new *Entertainment Films of the Twenties* season. "What was that extract you showed tonight?" he asked.

"*The White Tiger*; it was fascinating, wasn't it?"

"Was it? I thought it was awful".

Slightly taken aback, I managed a querulous "Oh?".

"And I thought *The Night Club* was dreadful". (The man was obviously beyond redemption.)

"You see", he added, before he drifted on, "I have an aversion to old films".

This altruist was fortunately unique, for so far every film shown in the series has been most enthusiastically received.

Comments on *The Night Club*:

"The shot where Griffith leaps on to the roof of the runaway car — and misses — was the funniest piece of comedy I have ever seen."

"I can hardly think of any comedy actor to be compared to Raymond Griffith".

"It was amazing. I never knew they made films so well in those days!"

The Goose Woman, screened again after its success in the last season, drew more praise:

"It was wonderful! Such acting — I thought Louise Dresser gave a beautiful performance. I was surprised at how good Jack Pickford was, too".

"I've seldom seen a film that had so much atmosphere. The goose farm scenes were quite incredibly well done".

The Wishing Ring, being a film of 1914, understandably drew a rather smaller audience. But afterwards the comments were extremely favourable:

"A revelation! It makes *True Heart Susie* look amateurish".

"Great! It was completely charming and completely captivating".

"For a film of 1914 to have such brilliant acting and photography, and to have so many imaginative touches, is staggering".

"Not a dull moment. I was charmed — and amazed — by it".

"It certainly proves that Tourneur was one of the leaders of the American silent cinema".

One member of the audience, for-

getting that this was an American picture, and obviously completely convinced by its English setting, remarked: "Extraordinarily good for a British film!"

What Happened To Jones was another resounding success, even though it had been abridged because of its condition:

"I now regard Reginald Denny as being one of the lost great comedians of the silent days"

"Denny ranks with Raymond Griffith".

"Marvellous, a woman behind me was almost hysterical with laughter".

As one of the audience wrote afterwards: "There must be many enthusiasts like myself who are willing to travel over 140 miles to see such delightful old movies. And look forward to many more!"

Here are the details for the rest of the season:

March 13 (Mon., 6.15). *Where the North Begins*. With Rin-Tin-Tin, Claire Adams, Walter MacGrail and Charles Stevens. Directed by Chester Franklin. 1923.

It's fairly certain that a lot of people who'll be coming to see this film will be those pseudo-sophisticates I wrote about a few months ago. They'll be coming to laugh at the cavortings of an absurd canine star called Rin-Tin-Tin, for people who don't know silents tend to regard Rin-Tin-Tin as a ludicrous curiosity.

This film should surprise them. Chester Franklin, brother of the famous Sidney Franklin, was a director with all the intuitive skill, intelligence and imagination that distinguished so many American film makers of this period. As well as some exceptionally beautiful camera work, Franklin has been assisted by the script of Millard Webb (who made *The Sea Beast*) and the editing of Lewis Milestone (who made *All Quiet*). I gave this film a rave review in *A.C.W.* some time ago; a second viewing only increases my enthusiasm. (This original print comes from the collection of Harold Dunham.)

Also, Lucky Dog. Historians claim that the first Laurel and Hardy was made for Hal Roach in 1926. Here's a film of 1917 to disprove them; Laurel takes the lead, with Hardy in a small part as the heavy.

March 20th. *Orchids and Ermine*. Colleen Moore, Jack Mulhall, Sam Hardy, Gwen Lee, Mickey Rooney. Dir. by Alfred Santell. Script by Mervyn LeRoy. 1927.

Also Extracts from The Fighting Eagle. Rod la Rocque, Phyllis Haver, Sam de

Grasse. Directed by Donald Crisp. Phot. Arthur Miller. 1926.

This should be quite a programme! I've had many requests for a Colleen Moore film; she is reputed to have received more fan letters than any other silent film star, which says a lot for the discrimination of the public. Judging by her performance in this film, she deserved every one of them. She plays her favourite Cinderella role; as a telephone girl in a cement factory, she yearns for a life of luxury, of orchids and ermine. One of the many highspots comes with the introduction of 5-year-old Mickey Rooney, and a chase by bus through the rainswept streets of New York. We will be running an original 35mm. print of this picture—and you can't ask for better than that!

The Fighting Eagle is the rip-roaring story of Brigadier Gerard, exquisitely photographed by the great master, Arthur Miller. Rod la Rocque takes the main role, risking his all for Phyllis Haver. Donald Crisp directs with his tongue firmly in his cheek—and Max Barwyn, realising that he can't achieve absolute conviction with his Napoleon, plays it for laughs. Great fun.

FEAST FOR "SILENT" FANS

FOR the first show in the NFT collectors' season, I wanted an example of a dramatic performance by Raymond Griffith to compare with his genius for comedy. Mr. Bowring, of Wallace Heaton's film library, very generously came to my rescue with part of Tod Browning's bizarre Universal thriller of 1923, *The White Tiger*. Starring Griffith, Wallace Beery, Matt Moore and brilliant Priscilla Dean, this extract aroused a great deal of interest. So it's only fair to point out that the whole film can be hired on 16mm. from Wallace Heaton — providing that you're a member of their library.

The White Tiger is a strange mixture of stories; there's the young man who swears revenge against the killer of his father, and there's a conventional love story. But there's also some far more intriguing material, for part of the film seems to be a modern version of the classical Chess Player story, set in Madame Tussaud's!

Very straightforwardly, and at times a little uncertainly, directed, *The White Tiger* contains some magnificent performances. The best moment comes when Beery, as the leader of a group of crooks, tries to arouse mutual suspicion by planting a tin of ant poison by the stove. Griffith suspects Priscilla Dean—and she suspects him. The scene round the table, as they sit glowering at each other over untouched plates of beans, is exceptionally well handled. The photography by William Fildew is not outstanding for the period, and E. E. Sheeley's art direction is very ordinary. But any silent film enthusiast will revel in those wonderful performances!

News from the Clubs

LUCKILY, say *Hampstead Filmmakers*, the film isn't in colour. Some people might think it unlucky. The film is called *Dreams*, and is in fact about a clerk's daydreams. In one sequence (the sequence which provoked the observation about luck) he smokes a cigar—and turns a delicate shade of green. And there has been another hold-up. For one scene a limousine and chauffeur are needed, but Filmmakers lack the funds to hire them. But then why did they write them into the script?

We heartily welcome this new group, for we are constantly asked if there are any clubs in the Hampstead area. Meetings are held weekly. Their next project—if they can get financial backing—is a 16mm. colour film of the Hampstead Arts Festival. (Graham Walker, 28 Gayton Road, Hampstead).

More matters of finance: the *Australian A.C.S.* report that a member is prepared to give £5, if nine other members will do the same, to be spent in "encouraging movie-making" among other members, but at present there seems to be no clear idea as to what should be done with the £50. Yet only a little while ago the committee decided to cut down the size of their magazine, *Movie News*, because of the cost. In the current issue one of the members of the committee puts the case for curtailment: the club has "only a limited income"—mainly from membership fees—and expenses rose steeply last year.

A former editor, Keith Vyden, is indignant that the axe should have fallen on the magazine. "If *Movie News* is to remain in mere bulletin form," he says, "articles will have to be very much condensed". But cutting of an article by the editor is in his view as discouraging to the author as the cutting of a film would be to its producer. For his part, he writes articles designed to be read in their entirety, and he says he may feel unable to contribute again unless he can be assured that his work will be uncult.

We ourselves were sorry to see *Movie News* get smaller, and while we support Mr. Vyden's contention that a club bulletin should play a significant role in club activities, we do not endorse his view that it should be as fat as possible in order to give contributors room to spread themselves. Mr Vyden did a first class job as editor, and his own contributions were always purposeful, but surely everything depends on the quality of the material submitted. Not only that, a number of short, lively articles expressing a cross section of club opinion is likely to be more representative of what is going on than a few long ones on technical matters of general rather than club interest.

Six films were submitted for Australian A.C.S.'s novices' competition. Winning film—the only one in monochrome—was N. Garling's *Shearing Time*. Four of the others were travelogues and the sixth a record of a wedding. The 16mm. section attracted only two entries, and in future the competition will be confined to 8mm. (Miss M. Watton, G.P.O. Box 1463, Sydney).

A domestic comedy with sync. sound, *A Cinematic Sequence* (surely a title which will convey nothing to the uninitiated and very little to anyone else?) by Jack Lane won first prize in Cork C.C.'s second annual competition. Joint second prizewinners were Pat O'Leary (*Vacaciones en Espana*) and Cormac

Langford and Flora Kerrigan (*Dead End*, an experimental film about dream states). Miss Kerrigan also took third prize with *The End*, a zany cartoon. Fourth prize: *Dog Show* by Michael O'Byrne. (Miss F. Kerrigan, Mount Verdon, Summerhill, Cork).

A.C.W. 8mm. Cine Circle No. 3 is now up to full strength, with youth represented by two juniors still at school and the experienced element by a number of seniors who have graduated to 16mm. but still retain their interest in 8mm. Since joining the Circle two of them have become professionally engaged in TV. Optimistic prediction by Leader Norman J. Cook: "The gauge war will end when cheap equipment enables cine fiends to own both an 8mm. and a 16mm. camera". (N. J. Cook, 590 Wells Road, Knowle, Bristol, 4).

Manchester C.S. are making a feature of prizewinning films. Ian Lauder (Oscar winner) and J. R. Dale (Gold Star) have recently screened a number of their pictures, and the club are to present *AMM's* Top Eight on Mar. 27th, 28th and 29th at the National Film Agency's new theatre at 74 Victoria Street. There will be a visit to Granada TV on Mar. 13th. The club's new president is Harry Secombe. (David Mack, 94 Crow Hill South, Alkington, Middleton, Manchester).

Mattresses for cows was the intriguing subject of a film shown to Witney C.C. by a member of Photo Kine, Oxford, who gave a talk on commercial film production. He also screened a continental travel film made for the American market. A mystery comedy is to be the club's next production. The script emerged as the winner in a recent competition; the film will be directed by the author, P. Collins. Greatly daring, Witney have mounted an exhibition of colour transparencies and 8mm. films, and hope that it will become an annual event. To show both in the same programme is to invite adverse criticism of the definition of narrow gauge films; to get away with it the latter need to be full of close-ups and purposeful movement. (Claude Pratt, 62 Lancutt Road, Witney).

Operation Bluebell (about the operation of this well-known line) by Trevor White, a founder member of Epsom C.S., has been accepted for the B.F.I. Library. Its 1959 *Newsreel* having created enormous interest locally—as, indeed, local newsreels can be expected to do—the club is to undertake another this year. This sort of production provides an admirable means of integrating a club in the community and bringing in ready-made, paying audiences. (F. P. Fowler, 11 Charnister Avenue, Merton Merton Park, London, S.W.19).

Highlight of a demonstration of titling for beginners with a Bolex titler and two home-made ones was the processing of a title shot during the evening—the second novices' night arranged by Pinner C.S. It's a pity, says member Ken Mills, that the candid camera team was not on hand to record the facial expressions of the demonstrator as he wrestled with 10ft. of film in a changing bag, trying to insinuate it into the tank. However, all went more or less to plan. The strip was processed and dried with a hair dryer, but since they were unable to split it—but why not when they had already gone to so much trouble?—it had to be projected on a 16mm. machine. (C. J. Sage, Fyccylf, 20 Dawlish Drive, Pinner, Middx.).

According to the Dundee C.S. syllabus card, an evening in February was to have been set aside for competition films, but as the date approached and there was no sign of said films, the vacancy was happily and profitably filled by an illustrated talk on animation and a demonstration of splicing. Members' films were screened in the Little Theatre, Victoria Road, on Feb. 27th (J. McIntosh Smith, 3 Eden Street, Dundee).

Camera night at Cheadle & Gatley C.C. gave members an opportunity of inspecting a considerable range, and they didn't confine themselves to mere handling. One member tested the speeds. Another decided that he needed a new camera, but "since everybody gave a different view, he has still to make up his own mind". The Oscar-winning *Pin-Up Girl* and a number of Star award films, and prize-winning films from the Grasshopper Group (among them *Short Spell* and *Two's Company*) provided inviting material for two recent meetings. (T. G. Lewis, 12 High Grove Road, Cheadle, Ches.).

Small Budgets—continued

that way, surely the customer would have taken the matter up with the manufacturers or importers. And if he got no joy out of them, there are organisations which protect the interests of movie-makers and dealers alike. To throw up the sponge after three weeks seems extraordinary. I can't think any responsible dealer would risk his good name by shutting the door on a good customer with a legitimate complaint. No, I'm sure there's more to it than that.

I'd be inclined to hazard a guess that the projector was bought through a discount house. A company which sells new photographic goods at a discount direct to the public does so illegally.

Did the 635 projector have the Filmovara lens, I wonder? I assume that it did. A 635 without the variable focus lens would probably sell for around £25. The offer of £9 for the Brownie camera alone was average, but the value of the case and filter would be substantially more than the cost of a viewfinder. It is odd that such things as cases and filters, which sometimes sell at quite high prices, should lose so much of their value.

£15 for the Pathoscope Mark VIII is very reasonable—I have seen similar machines selling at £20. There seems to be some confusion about the prices of used and new Movinettes without meters. I have seen "new but shop-soiled" models at £25.

It is, of course, true that the G.B. L516 sells at around £60, but the model offered by Trader was not new. He was probably reckoning to re-sell at around £45. The 16mm. Ensign projectors really have no value to the trade now, but the 16mm. cameras are still in fairly constant demand. I seem to remember that the lighting of the Ensign 16 was poor, but that the mechanism was well put together. I wonder how many of these machines are still in active service.

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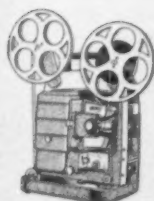
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Advertisements for publication MARCH 30th must be received by MARCH 13th.

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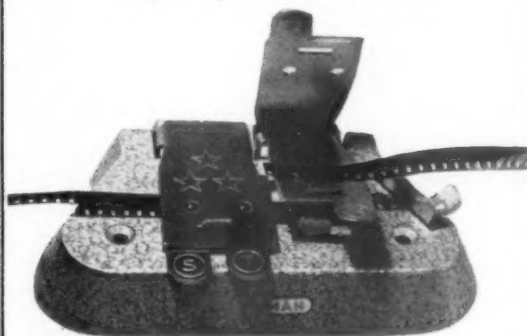
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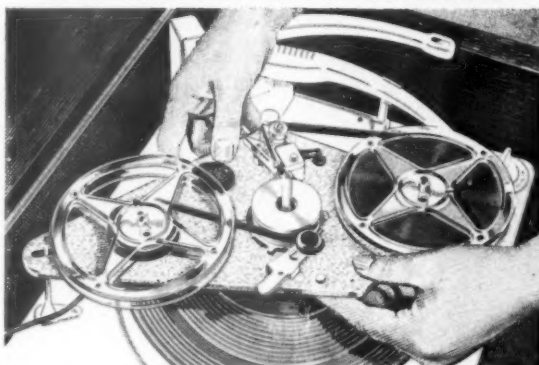


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